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HENRY MILLER

MARY ANDERSON'S ANECDOTES.



From a photo by Sorenson.

MARY ANDERSON.

At the time of her retirement, in 1886.

Last week THE MIRROR reviewed Mary Anderson's "Memories," so far as the book touches upon the principal events of her stage career. Not the least interesting feature of the book, however, are her memories of many notable people with whom she has been thrown in contact both in this country and abroad.

When she was about ten years old Guilderoy Griffis, her step-father's brother, was living in Louisville. "He was a man of talent," writes Miss Anderson (Madame De Navarro), "who had written some interesting studies on literature—'My Danish Days,' etc.—while he filled capably the position of United States Consul at Copenhagen, in Samoa, and New Zealand. In Denmark he formed a friendship with Hans Christian Andersen. Unselfish and deeply sympathetic, Guilderoy was popular with young and old. My brother and I were taken at his request to his charming parties whenever any person of interest graced them."

It was at one of these parties that little Mary saw George D. Prentiss, whose caustic remarks in the journal he edited made him the object of as much fear as admiration. After trotting her on his knee until she was "distilled almost to jelly" with fear, he took her across the room to ask questions and receive answers from that uncanny machine, La Planchette, in which he was greatly interested. The result of that meeting was a frightful nightmare in which Mr. Prentiss, with his gaunt figure and "Mephistophelean brown," appeared as a magician, and La Planchette as a small grinning devil under his spell. The first character in which she saw Charlott Cushman was as Meg Merrills. "When, in the moonlight of the scene," says Miss Anderson, "she dashed from her tent on the stage covered with the gray, shadowy garments of the gypsy sibyl, her appearance was ghostlike and startling in the extreme. In her mad rushes on and off the stage she was like a cyclone."

She met Edwin Booth during her trying engagement at McCullough's Theatre in San Francisco. She tells us that meeting him was the bright spot in that unhappy engagement. His assurance that such trials as she was then passing through were beneficial both to character and art gave her new courage. He laughed at his idea of quitting the stage on account of the unkindness of her fellow actors. "I also am a fellow-actor," said he, "I have at through two of your performances from beginning to end the first time I have done such a thing in years—and I have not only been interested but impressed and delighted. You have begun well. Continue, and you are sure of success in the end."

While playing an engagement in Washington she was met at the door of her hotel by a man who greeted her in a cordial manner. Not recognizing him, she told him that he must have made a mistake, as she had never seen him before. "So you forget your early friends so easily, Miss Mary?" he answered; "I am General Grant." In her embarrassment she could only excuse herself by saying that her mind was still on the rehearsal she had just left; that he had changed so, etc. "Yes," he answered, laughing, "I have grown thinner and paler; I am no longer President, you see, and am consequently less banqueted."

In referring to the old traveling star and stationary stock company system, Miss Anderson says that its conventionalities frequently descended to mere tricks. One of these was for the actor to stand in the centre of the stage as far back as possible (in the limelight, if there was one) so as to force the other artists in listening to him to turn their backs upon the audience, thus concentrating all the attention upon himself, then say his speech, whatever it might be, beginning *pianissimo* and ending *fortissimo*, after which he was to sweep grandly into the corner and wait for his applause.

Miss Anderson declares that she often had an Ingmar, a Col. man, or a Master Walter take her by the hand, swing her below him, then spring back three or four steps, and keep her during all of his speeches with her back to the audience, literally forcing her down the stage until she was almost in the foot-lights. Dion Boucicault unfolded to her the antidote for this evil, which was, "Simply turn your back upon the belowing artist, and in ignoring him cause the public to do likewise." "It was amusing," she says, "to see how humbly the old stager came down from his central position, and turned his back to the public—even that to get you to look at him."

On several occasions she went to the opera in Boston with Longfellow. "He generally arrived before us," she writes, "armed with flowers, and full of delightful anticipation. On one of these occasions some one sent a magnificent bouquet to our box. Not knowing the donor, I did not take it up." Longfellow, however, insisted on her taking up the bouquet, saying, "Put down my simple one, and take up these beautiful flowers. It will gratify the giver, who is no doubt in the house; try never to miss an opportunity of giving pleasure. It will make you happier and better."

When Miss Anderson paid her first visit to Paris she received a message from Sarah Bernhardt inviting her to come behind the scenes. While looking at the portraits of Mars, Talma and Rachel in the foyer des artistes at the Comédie-Française, she asked Madame Bernhardt why her "counterfeit pretension" was nowhere to be seen. "You would like to see my portrait there?" she replied. "Oh, yes, very much, you belong there," said Miss Anderson. "Elle vous ne me la ferai pas une minute. I cannot have my portrait there until I am dead."

five years' And Madame Bernhardt laughed merrily at Miss Anderson's silent discomposure.

When she made her London debut in Ingmar she tells us that the excitement of the first scenes had evidently weakened her, for in the second act, while weaving garlands for the gold en cup a kindly voice from the pit called out, "Mary, please speak up a bit." The good feeling with which this was said put an end to her nervousness, and from that moment the play ran smoothly to the end. Among the many who came behind the scenes to offer their congratulations was P. T. Barnum, who exclaimed, in his own hearty way, "Hurrah for America! You've won London, or I know nothing of public taste."

While on a Western tour Miss Anderson played Pygmalion and Galatea at Salt Lake City. One of the stage boxes was filled with women and in the foreground sat the "newest" wife with the husband of them all close beside her, the old ones having been obliged to take back seats. The play was received with enthusiasm until Galatea's line to Pygmalion, "Then I will be thy wife," to which he answered, "That may not be, I have a wife." The gods allow but one. Miss Anderson grew cold awaiting the effect of a doctrine so opposed to Mormon practice. But fortunately their only sign of disapproval was a rigid silence from that moment to the end of the performance.

When Miss Anderson declined W. S. Gilbert's play, Brantingham Hall, because she thought the chief character was not in her line, Mr. Gilbert asked her whether her reason for doing so was because she found anything gross in it, "for," said he, "I hear that you hate gross things so much that you can hardly be induced to take your share of the gross receipts."

Many other anecdotes and reminiscences of distinguished people are to be found in Mary

tructive numbers. Col. A. G. Dickinson, of the Camp, was to have made a presentation to Henry C. Miner and Joseph Jefferson, but the former was away on his honeymoon and the latter modestly slipped away.

At the Herald Square Theatre, the same afternoon, the eighth annual benefit of the Home Hotel took place. Charles Hanbury, Verner Clarges, Herbert Leonard and Helen Tracy presented a scene from Hamlet, and a lengthy musical bill was given.

The American Theatre, Thursday afternoon too, held a large audience made up of theatrical mechanics, their wives, sisters, cousins, aunts and friends in honor of the annual benefit of the Theatrical Mechanics' Association. An excellent variety bill was presented, and a picked crew of stage hands exhibited their skill in stage setting.

THE PLAYGOERS' CLUB ON DUMAS.

The Playgoers' Club of Boston held a meeting at its rooms on Tuesday last and passed these resolutions:

Whereas, the impression has gone abroad that the Boston Playgoers' Club has refused to recognize the artistic merit of Alexandre Dumas, fils, be it resolved, that to correct this false impression we put ourselves on record as desiring to express our thorough appreciation of his genius, and of the value of his work to both literature and the drama, and to state our firm belief that in his death we have lost the master spirit of the French stage. —♦—♦—

A CURIOUS LAWSUIT.

Francis L. Wellman, with his wife, drove up in a carriage before the Fifth Avenue Theatre on March 29 to attend a performance of *Duse*. Just as the carriage came alongside the street curb the man who is employed by the theatre to take charge of the disposition of carriages ordered the driver to drive on while he held the door

GOSSIP OF THE TOWN.

The Ethel Tucker company laid off in Boston Holy Week.

The new opera house at Valdosta, Ga., built by the city at a cost of \$20,000, is nearly finished and will be ready for business next season.

President and Mrs. Cleveland saw E. H. Sothern at the National Theatre, Washington, April 2, occupying a lower proscenium box.

E. M. Le Roy and wife have resigned from the Little Rhodines company, and are in the city.

E. H. Sothern and his company, who appeared at the Harlem Opera House last week in *The Prisoner of Zenda*, attended the Thursday matinee performance of that play at the Lyceum Theatre.

The Princeton baseball team occupied the boxes at the Herald Square Theatre last Saturday night.

Thomas E. Murray, formerly of Murray and Murphy, had made a success in England. He is retained for the next Christmas pantomime at Islington and will play farce comedy in London in the meanwhile.

Clyt G. Ford, manager of Ford's Stock company, has secured two new plays by James M. Martin, author of *The Harvest Moon*, which he will add to his repertoire. The company reports good business in Missouri.

Aubrey Boucicault has secured Mr. Atkinson's interest in *The Shanghai*, and will present the play with the entire scenery, costumes and company at the Walnut Street Theatre, Philadelphia, beginning April 27.

Steele Barrett has discarded his stage name, Norwood Sanford, and will hereafter appear under his own name.

Isabella English D'Alvini, widow of the late William D'Alvini, the famous juggler, died in Chicago, April 2, leaving five small children in great distress. A life of D'Alvini is about to be published by H. J. Burlingame of Chicago for the benefit of the children. Charles L. Burlingame and Company, Box 841, Chicago, will furnish any information concerning the little orphans, and welcome any contributions for their assistance.

Charles W. Young has closed a successful tour of thirty weeks with *In a Big City* and is at Mount Clemens, Mich., for the Summer. Others now at Mount Clemens are Lee Harrison, Dave Warfield, Charles A. Mason, Nick Norton, and William C. Cameron.

The Rube Stacy company, traveling through New York State, has new members in George X. Wilson, W. J. Holmes, Orelia May, Lew Pang Bone (business manager), and Clifford Meach (musical director).

Charles A. Pusey has secured a half interest in Samuel Speck's operettas, seven in all, and will put them on the stage.

A. Tomasi sailed for Europe on the *Wilhelm II* last Saturday. He intends spending the Summer in Italy and has taken with him the music of *The Fencing Master*, which he is thinking of producing in Italy next Winter.

"Correspondents of THE MIRROR do not praise a performance unless it is deserving. The aim of THE MIRROR is to wipe out the 'tides' and elevate the legitimate theatrical attractions." —*Bethlehem, Pa., Times*.

The floating theatre, a large steamboat containing a stage, auditorium and ample apartments for actors, will soon begin its annual run down the Mississippi, plying all the river towns. A Chicago man has successfully managed this unique playhouse for many years, and a steam organ is a newly added attraction to lure the workers on the levee.

Dr. Alfred Henrquin has lectured before the New England College of Languages on "The Past, Present and Future of the Drama." He held that the drama of to day was the same as that of the past, and asserted that it would remain unchanged in the future.

Manon P. Clifton is praised for her strong character work as Mary Ann Elizabeth Marr in *Miss Harum Scarum*.

Madame De Vere Sapiro, Babette Huss and Mrs. Elford Gould participated in the Concert Cospuscle at the Mendelssohn Glee Club, Friday evening, in aid of the New York Diet Kitchen.

The London *Examiner* quotes a MIRROR paragraph in which it was stated that an American manager, Harry Sargent, died not long ago in Leeds, of starvation, the English Actors' Fund setting but a guinea before his death, and raising barely nine dollars by subscription after that event. The *Examiner* says that the Fund's representative at Leeds was instructed to care for Sargent, which he did. A cheque for £1 was sent, and expended in behalf of the dying man, while the funeral expenses, £5, were defrayed by the Fund.

Alice Hosmer will originate the part of a Spanish princess in De Wolf Hopper's production of *El Capitan*.

Rose Graham of Edward Harrigan's company received two immense floral pieces during a performance of *Old Lavender* at the Park Theatre, Brooklyn, on Thursday evening last.

The *Liar*, a comedy adapted from the French of M. Alexandre Bisson by Clyde Fitch, was acted with so much success in Philadelphia on April 2 that Manager Charles Frohman, who owns the rights to the piece, has decided to produce it at Hoyt's Theatre next Fall. Fritz Williams and Katherine Florence will have the principal parts.

MARY ANDERSON

At the age of sixteen. From a drawing by Otto Venius.

Anderson's "Memories," but owing to the exigencies of space it is not possible to refer to them at present.

UNIQUE ADVERTISEMENTS.

On Friday morning two men in uniform stationed themselves as sentries in front of the Herald Square Theatre. One of them, young and athletic, wore the uniform of a Union soldier in the "late unpleasantness." The other, bearded and scarred, was dressed in the Confederate uniform. They stood before the theatre entrance resting on their muskets and chatting nonchalantly and unconsciously. Passersby stopped to stare at them, and from every cable car that went by faces peered from the windows at the two men. No such effective advertisement has been devised by a theatrical manager for many years, and in the evening the theatre was jammed with people who needed just such a reminder as this of the fact that an American war play, the hit of the season, was still running prosperously.

Chimmie Fadden, which celebrates its one hundredth night in New York next Tuesday is also being advertised in a unique way. One of the French horseless carriages recently imported from Paris was run up and down Broadway each day last week, with a sign proclaiming to the world the fact that the precious Bowery prodigy was soon to become a centenarian.

BENEFITS FOR WORTHY CAUSES.

A benefit for the mortuary fund of the Confederate Veterans' Camp in New York City was given at the Fifth Avenue Theatre, Thursday afternoon, with a crowded house. Joseph Jefferson and his company presented *Lend Me Five Shillings*. John Drew and Maud Adams performed *A Pair of Lunatics*. Sydney Rosenfeld's company gave the last act of *A House of Cards*. May Irwin and her company introduced an act of *The Widow Jones*, and there were other acts

open. The door struck a post and was smashed off, while the carriage was badly scratched. Mr. Wellman has, therefore, brought suit against Manager Miner for \$205 damages alleged to have been done to the carriage by one of Mr. Miner's employees.

BERNHARDT AS AN AUTOBIOGRAPHY.

The Paris *Gaulois* has published the text of a preface purporting to have been written by Sarah Bernhardt for a book entitled "Sarah Bernhardt, artist et femme," which a French publisher in New York announces for early appearance. Bernhardt gives her impressions of America and Americans, and confesses that she is extremely partial to our country, because here women rule supreme. She remarks a change in public taste concerning plays, emotional works of some literary merit now being preferred to the dramas of action that once were popular.

AN ILLINOIS THEATRE TO BE REMODELED.

The Walker Opera House at Champaign, Ill., is to be entirely remodeled during the Summer, the work of reconstruction commencing May 1. The improvements will cost \$20,000 and include beside a complete modernizing of the interior, a handsome new foyer, an increased seating capacity nearly 1,200, and a stage 40 feet deep and 63 feet wide. Steam heat and a patent ventilating plant will be introduced. It is expected that the new house will be ready for opening in August.

ANOTHER MILITARY MELODRAMA.

Eugene Tompkins has purchased the American rights to one of the best, the military melodrama by Seymour Hicks and George Edwardes, now running at the London Adelphi. Mr. Tompkins will change the title to *The Second Regiment*, and give the piece an early production at the Chicago Grand Opera House.



MARY ANDERSON.

At the time of her debut, in Louisville, Ky., Nov. 2.



A CASINO AUDIENCE.

From a dark-light photograph made by Joseph Byron, during the performance of *The Lady Slavey*, on the evening of April 1.

THE POSITION OF THE SCENIC PAINTERS.

President Harley Merrv, of the newly organized Protective Alliance of Scenic Painters of America, received a MIRROR representative at the quarters of the Alliance in this city. Explaining the position of the scenic painters, he said:

"The Acting Secretary of the Treasury has issued instructions to collectors and other customs officers, bearing on the act of Aug. 28, 1894 which provides, concerning scenery, that such articles brought by proprietors or managers of theatrical exhibitions arriving from abroad for temporary use by them for such exhibitions, and for any other person, and not for sale, and which have been used by them abroad, shall be admitted free of duty but duties shall be paid on all such articles as are not exported within six months. But the Secretary of the Treasury may at his own discretion extend such period for another six months in case application shall be made therefor.

"Which simply means that a manager can bring a company over here from Europe with all the scenery he wishes and pay no duty. Some managers prepare inferior and cheaper scenery to accompany their people. It is an easy matter to send a company out of town for a week or two to get in trim, and give time for an affidavit to be made that the scenery has been used. The Secretary says that professional books, implements, instruments and tools of trade shall not be imported for any other persons, nor shall they be for sale.

"But a manager can bring all the scenery he wants for any other persons—if it is not for sale, and by this we must imply that a manager can act as a common carrier. It is the simplest thing in the world for managers here to purchase plays and scenery in Europe, bring them over here and rent them out, which was done in at least two instances last season. If that is not free trade, I would like to know how to designate it.

"The whole business of importing scenery is a great injustice. It is not equitable. The American producing manager has to pay more with out a doubt, than the same work would cost in Europe—England for instance. Salaries are higher here, besides the duties on canvas, colors and the like tend to make production here much more expensive. There is scenery enough imported to America every season to keep at least ten per cent. of our reputable scenic painters and carpenters constantly employed, for in a number of instances, instead of being exported, a considerable portion of it has been sold here.

"The Protective Alliance will not be doing themselves justice if they do not look well after the importation of scenery. It has proven such an evil that the matter has been carefully considered.

"We have already received notice from one of the largest cities of the United States that the theatrical stage employees have decided not to handle any scenery not painted by a member of the Protective Alliance of Scenic Painters of America and bearing the stamp of recognition. This has come to us unasked, and is to us, on that account, all the more valuable. Possibly we may ask for that decision to be suspended for a short time, as we do not wish to distress any who may be ignorant of the governing laws.

"We, on the other hand, declare we will not paint on any scenery not built by a member of the Theatrical Stage Employees, if such a union be in existence in any place where the work is being done. This is reciprocity.

"The Theatrical Stage Employees, from whom we have obtained our charter, are affiliated with the American Federation of Labor. 700,000 strong, so it is easy to imagine the power that will back us up in our efforts to obtain proper recognition. Justice Clement, of the Supreme Court of Kings County, in the case of Bandmaster Conterno against the Musical Mutual Pro-

tection Union, has handed down a decision which supports the rights of a union to control the action of its members."

SEÑOR TATALLI WAS NOT THERE.

The published accounts of the rescue of unfortunate vaudevillers from starvation at Curacao, Venezuela, by Royal Phelps Carroll, were in several particulars incorrect. It was stated that when Mr. Carroll reached Curacao on his yacht, the *Na-ahoe*, he learned that Señor Tatalli, his wife and several performers were in sad straits, and bought passage tickets for them to the United States.

Señor Tatalli called at the MIRROR office last

week and gave information on this subject. "I took a company to Venezuela," said he, "and we did very well for a time, but the boundary troubles induced me to return to this country. Most of the members of my company decided to return also, and a few of them preceded me; but a dozen or more sailed with me on the *Na-ahoe*, which arrived here several days ago.

"Seven members of the company determined, however, to remain in Venezuela and try their fortunes on their own hook. They were evidently unlucky in this, and these are the persons helped by Mr. Carroll. At the time I was reported to be starving in Curacao I was, in fact, with those of my company mentioned on the return voyage. I can substantiate these facts,

as all of those who came back with me know them, and bear me no ill will."

W. H. THOMPSON INJURED.

W. H. Thompson played his part on the opening night of *The Law of the Land* at the American Theatre while suffering extreme physical pain.

On the morning of that day the actor was taking his bath in his apartments at the Grand Hotel, Broadway and Twenty-ninth Street, when a waiter, a burly Swede, entered carrying a breakfast which had not been ordered. Mr. Thompson told the fellow to go back and fetch him the right things. The waiter retired, but returned almost immediately with another tray loaded with food that had not been ordered. Mr. Thompson was out of patience with the fellow, but told him he might leave the tray and go about his business.

The man was in an irate mood, and just as Mr. Thompson turned to him, he buried a bowl of hot soup full in the actor's face. Then he fled down stairs and into the street, stopping only to pick up his hat and coat. Mr. Thompson's call for help brought an army of waiters who summoned the rest of the household. Two deep gashes were cut in his forehead and some of the particles of china had entered his eyes. His wounds were dressed by a doctor, who forbade his appearing upon the stage that night.

The success of the play depended, however, upon his acting; so by the skillful use of make-up Mr. Thompson concealed his wounds and played his part with great success. Every day last week the actor's rooms at the hotel were besieged by solicitous friends and enough flowers were sent him to transform the place into a garden. The hotel people have put detectives on the track of the waiter who assailed Mr. Thompson.

HARRIGAN WILL PLAY SOON IN NEW YORK.

Since Edward Harrigan and his company have returned from the road, Manager Mart Hanley has received several offers from New York managers for a Spring season of Mr. Harrigan in this city.

"I am considering the offers of two Broadway theatres," said Manager Hanley to a MIRROR man last week. "We propose to produce Mr. Harrigan's new local play, *My Son Dan*, which has been well received in every city where we have tried it. Mr. Harrigan's role in *Larry Logan*, an old Irish shoemaker, and this character is strong both in pathos and humor. We intend also to revive one of the greatest of the Harrigan successes, *Waddy Googan*, which ran for four months at the Park Theatre at its first production seven years ago.

"This week we are in Williamsburg, and next week we will be in Jersey City, and then we expect to return to New York. Yes, you can rest assured we shall play a New York engagement this Spring."

MINER AND BROOKS BUY SHAMUS O'BRIEN.

The new Irish opera, *Shamus O'Brien*, which is having a successful run in London at Sir Augustus Harris' Opera Comique, has been bought for America by Joseph Brooks and H. C. Miner, who will import the original English company. The deal was made by J. C. Duff, who went to England to buy Gilbert and Sullivan's new opera, but thought *Shamus O'Brien* would be a better investment. The opera is by Dr. Villiers Stanford, a composer of reputation in England. The libretto, a fresh treatment of Sheridan LeFanu's familiar poem, is by George H. Jessop, author of *The Power of the Press*, *Mavourneen*, and *The Irish Artist*.

E. D. SHAY, Bus. Mgr. Address MIRROR.



A facsimile of the menu of the Lotos Club dinner to Joseph Jefferson, who is represented on the shore of his Louisiana plantation as an artist and in his character of Rip Van Winkle, Dr. Pangloss, Caleb Plummer and Bob Acres; with Rip's dog "Schneider" happily smiling upon his vagabond master.

IN OTHER CITIES.

PROVIDENCE.

A Grand Historical production entitled Rhode Island Days of Old Long Since was given at the Providence Opera House 6-11 under the auspices of The Colonial Dames and Daughters of the American Revolution of Rhode Island and like the Kirmess Spielkartenfest and other local affairs drew very large audiences. The production comprised a variety of scenes, tableaux and dances arranged by Margaret MacLaren Eager under whose supervision the affair was put on. Among the scenes were the English Village and Youth of Roger Williams, Entrance of the States, The Departure of Troops for the Civil War, The Camp of Antietam, Return of the Troops, The Rochambeau Ball, Colonial Wedding, Woonsocket Tea Party, Conspiracy to Burn the Gaspe, Signing of the first Deed of Land. The first commencement exercise of R. I. College was given at the Opera House and Reeves' Orchestra under the leadership of D. W. Reeve, and the spectacle was sumptuously staged with new and accurate scenery built by V. T. Williams and painted by scenic artist C. B. Munro. The Elks' Parson will play a week's engagement at this house opening El.

The War of Wealth was seen at Keith's Opera House 6-11 by large audiences and met with approval of press and public. It is a fine melo-drama, has many realistic scenes and several stirring climaxes, which are admirably brought out by one of the best cos. that ever appeared here in a production of this kind. Honors were taken by Clarence Handysides, A. S. Lipman, Thomas A. Wise, Adolph Jackson, John Maher, Fanny McIntire, Laura Booth, Daisy, Marion and Marion A. Erie. The audiences were very enthusiastic, and the production was in every way worthy the hearty applause and liberal patronage accorded.

Robt. Hilliard in Lost—24 Hours and The Littlest Girl under new for week of 13.

Katherine Kober and her competent co. played the second week's engagement at Lothrop's Opera House 6-11, and did very good business. The repertoire for the week is as follows: Monday, Fanchon, Tuesday, our Kitty; Wednesday, Stricken Blind; Thursday, Dad's Girl; Friday, East Lynne, and Saturday, Li the Detective. Miss Kober's Brass Band and Orchestra appeared for the first time in Providence during this engagement. Thomas and Watson in The Surprise Part, 13-18.

A good-sized audience welcomed Walter Damrosch and his splendid organization at Infantry Hall 8-1. It is not often that we Providence people have the opportunity of seeing so fine a co. in our city, and William H. Wing is to be congratulated for having the nerve to bring the co. here. Had there not been so many counter attractions the hall would undoubtedly have been filled. Lohengrin was sung in an artistic and finished manner by a strong chorus, with solo by Max Alary, Fraul Klasfky, Gisela Stolt, Gerhard Stephan, Dimitri Popovits, and Wilhelm Mertens. It was one of the most brilliant events of the season.

Phil Irving was in town during the week in advance of Inner Band. W. M. Grey was also here ahead of Robert Hilliard.

The Powers Family, gymnasts, are at their home in this city.

J. Z. Little recently sold one hundred volumes of his valuable theatrical library to the Providence Public Library.

A' G. Kranz, of the Elbel Tucker co., spent last week at his home here and had as his guest J. Hooker Wright, late of Ullie Akerstrom's co.

Fred S. Gardner and his pupils will produce The Pirates of Penzance at the New Opera House, Riverpoint, R. I., 18. They will be assisted by Loretta Brennan, late of the Francis Wilson Opera co., who will sing the leading soprano role. The Chimes of Normandy will also be given at an early date.

William Higgins, of the Higgins Brothers, was married in Trenton, N. J., a few days ago to May Bryant.

Alice C. Keane, who has been resting here the past season, will next week replace M. H. Hosmer as leading lady in the stock co. at the Grand Opera House, Boston.

I am told that Messrs. Barnabee and Macdonald are negotiating with Dr. Jules Jordan, of this city, with a view to producing his new opera, Rip Van Winkle.

H. C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House, Sol Smith Russell and his excellent support presented The Rivals, An Evening, Mrs. and Mr. Valentine's Christness 6-8. A large and fashionable audience greeted Mr. Russell in The Rivals, and were greatly interested in his first appearance here in the part of Bob Acres. La Loie Fuller 9, Sowing the Wind co. 10-12; Daze Concert 13; St. Paul Press Club benefit 15; Hi Henry's Minstrels 16-18.

At Litt's Grand Opera House, Charles A. Gardner and his clever co. presented his romantic comedy, Fatherland, 5-11, opening to good houses. The piece was nicely staged, and the performance took well. Mr. Gardner was very interesting as Karl, and kept the audience in a merry mood. Mr. Gardner's songs, introduced during the action, were the most taking features of the entertainment. Dan'l Sully in The Corner Grocery 12-18.

Stewart Allen, who is now in his fourth season with Sol Smith Russell as stage-manager, is a conscientious and painstaking worker. Mr. Allen has been engaged by the Fairmount Amusement co. to direct a stock co. at Fairmount Park, the coming Summer. Mr. Allen is now engaging the people and expects to have a strong co.

Sol Smith Russell co. expect to close their season at Poughkeepsie, N. Y., 21. Manager Fred Berger reports the co. having done a splendid business this season.

Frank Losee, a favorite with St. Paul theatregoers, is to originate an important role in Manager Jacob Litt's forthcoming production of A Tammany Tiger by H. Grattan Donnelly.

Minnie Radcliffe, of Sol Smith Russell's co., is remembered by many friends in St. Paul for clever work she did in several stock cos. in this city.

The many friends of Walter S. Hale in St. Paul are pleased to learn that he has been re-engaged by Mr. Proctor for the season and will continue a popular member of the stock co.

John J. Burke, who made a hit in St. Paul as a comedian in the Henderson American Extravaganza co., will shortly be seen at the Grand in his new play, The Doctor.

Manager L. N. Scott of the Metropolitan Opera House, states that he has done a much larger business this season than last, especially with the large and better class attractions he has played during the season.

GEORGE H. COLGRAVE.

BUFFALO.

P. C. M. Lautz, George Urban, Jr., George Bleistein, and J. F. Schoelkopf have made an offer to the owners of the Music Hall to lease it for a period of twenty years and transform it into a model opera house at an expense of \$10,000. They ask for an option which will give them time to organize a company large enough to bear the expense of the projected improvements. The matter is to be decided very soon. If the plan goes through the stage will be enlarged, an additional gallery put in, and new seats and boxes provided.

Henry Irving, Ellen Terry and the London Lyceum Theatre co. played to packed houses every performance. Merchant of Venice was given the first night. Mr. Irving was obliged to make a speech in response to thunderous applause. King Arthur was given 3, also matinee 4. The Bells and A Star of Wisdom evening of 4 when engagement closed. At the last performance, when called before the curtain, Sir Henry thanked the people of Buffalo for their hearty appreciation and paid a special tribute to the press for its kind and generous notices.

The Freischuetz was given at the Star by the Buffalo Saengerbund 6-8. Margaret Mather, supported by Frederick Paulding and a capable co., opened a half week's engagement at the Star 9.

Della Fox in Fleur de Lis will beat the Star 13-15; E. H. Sothern in The Prisoner of Zenda 16-18.

Manager Henry L. Meach has contracted for a single performance at Music Hall May 25 of The Rivals with the star cast, including Jefferson, Mr. and Mrs. Taber, John Drew and others. La Loie Fuller will be at Music Hall one night in April.

Charles Rooth, of Buffalo, left for Boston 5 to take the leading part in the debut of Agnes Harrington in The Lady of Lyons.

At the Lyceum Theatre week of 6 Harry Williams' melodrama A Bloody Girl played to good houses. The play was in the hands of a capable co. Gus Heege's greatest success, A Venetian Gentleman, will be at this theatre week of 13.

MARIAN DE FOREST.

JERSEY CITY.

Robert Hilliard made his first appearance in this city at the Academy of Music 6-11, and created a favorable impression. The play, Lost—24 Hours, was a success, and the diminutive supporting co. received their share of praise. Mr. Hilliard is easy and natural in his method, and has a winner in his present play. Theodore Babcock as the theological student pushed the star closer, and gave a clever interpretation of a ridiculous character. Stelle Kenney as the unsuspecting wife was a treat to the callous theatregoer. Elliott Page as the adventuress proved herself an actress of ability. Frances Whitehouse as the maid showed talent in every move. Harry Rogers' Jew money lender characterization was good work, and he received merited applause. The engagement was entirely satisfactory, artistically and financially. Rice's 1402, 13-18. Edward Harrigan 20-25.

The local letter carrier's brass band gave a concert at the Academy of Music 5 to a grand house.

William E. Broderick, the opera singer, was unable to leave here 5 for Washington to sing at the Elks' benefit. He had an operation performed upon his throat 4.

Barnum's Circus is due May 4.

George Hoey has written a new farce comedy for production next season called A Red Stocking.

Robert Brower, who has returned to his home in this city, closed his engagement with the Haverly-Biggar Trip to Chinatown co. at San Francisco, Cal., recently.

George Norton, the singing comedian, has returned to his home in this city.

Manager Charles Dittmar, of the Florence Bindley and Garrick Comedy co., signed I with Frank Cotton for next season.

The auction sale of seats and boxes for the Elks' benefit here occurs at the club room 9. John W. Kelly will act as auctioneer, and a social session will be given.

Edward Harrigan and co. play a return engagement at the Academy of Music 20-25 something remarkable for this city.

Walter Greene of the Burglar co., spent the week of 30 at his home in this city.

Manager Frank Henderson of the Academy of Music, a shrewd business man, has made up his mind to extend his theatrical enterprise. He will build a theatre in Hoboken.

The advance take for J. Leslie Gossin's benefit here is big. Carrie Ewald, late of the Macqueaders co. is to appear as Camille.

During a performance at the Academy of Music 2-8 well dressed young ladies approached the box-office, and tendering the treasurer, Harry Evans, a \$1 bill asked for two tickets to Elizabeth.

Wilton Taylor, of the Land of the Midnights Sun co., left her 9-ton in his co. at Bridgeport, Conn., where their tour was resumed.

The Damrosch Musical Union will give a concert 12 Prof's or Henry Wagner, of the Academy of Music orchestra, will lead.

Florence Bindley and co. was to have resumed traveling 6 but a severe dose of grip compelled the little soubrette to cancel everything up to 9, when the tour was to have been resumed.

WALTER C. SMITH.

KANSAS CITY.

The past week's attractions have been of a high order and very successful in point of attendance. La Loie Fuller drew a crowded house to Auditorium 4 Olga Nethersole made her first appearance here 6-11 and was received with a warm and splendid patronage. Her week opened with Camille, of which she gave a splendid presentation. Her other productions during the week were Frou Frou, Carmen, which she played for four performances, and Denise, which closed the week's engagement. Marie Wanwright 13-18. Stuart Robson appeared before a good-sized audience at the Coates Opera House 6-11 in a very clever play. Mrs. Ponderhous' Past, which affords him an opportunity to display his peculiar talents. The co. is good. A very pretty little bit preceded the regular bill entitled Blue Sulphur. The old favorite, Henrietta, was put on Saturday night at the close of the engagement. Nat Goodwin 13. Tavary Opera co. 16-18.

The lovers of fun and farce comedy were afforded a pleasing entertainment at the Grand Opera House 5-11, and they attended in sufficient numbers to pack the house during the entire week of Twentieth Century Girl. Molly Fuller made an attractive picture in the title-role and sang and acted very cleverly. John T. Kelly, George Williams and a dozen others helped provide a very successful performance. Miss Brown 12-18. The Ninth Street Opera House was dark 5-11 owing to the failure of A Night's Frolic to appear. Jessie Mae Haze 12-18.

Bartholomew's Equine Paradox delighted good-sized audiences at the Glass Opera House 5-11. The Octopus 12-18.

Prof. Gleason's train horses, assisted by Charles Geyer in musical specialties, appeared at the Armory 6-11 to moderate attendance. FRANK B. WILSON.

OMAHA.

Thomas W. Keene opened a half week's engagement at Boyd's Theatre 6, assuming the title role in Louis XI., a character which seems suitable to his abilities. Mr. Keene secured a double recall at the end of the fourth act. Richelieu and Richard III. were given succeeding evenings, and the size of the audience increased at each performance. The supporting co. is a large and satisfactory one. Shore Acres 12-14; Nat Goodwin 15; Stuart Robson 17, 18; Nellie McHenry 19-21.

At the Creighton the Little Miss Nugget co. is receiving a fair share of patronage, and with such a trio as Herbert Cawthorn, Leola Mitchell and Charles A. Loder as leaders, the success of the engagement is assured. The Nugget co. were booked for 5-8, but rested evening of 6 to give Loie Fuller the stage. Although the prices were raised for this occasion, the theatre was comfortably filled. The main event was preceded by an hour of indifferent vaudeville, and we then had four dances of exactly three minutes each duration by La Loie. Of course these were marvels of grace and beauty, but some dissatisfaction was expressed by the audience at the brievity of her appearance. The Twentieth Century Girl 12-15; Katie Putnam 16. The New Magdalene is being acted at the Capitol Square all week (5-11) in a very creditable manner. The stock co. has secured a valuable addition in the person of Ethel Tyler, who appeared in the role of Mercy Merrick.

Good specialties are on the Capitol Square programme this week. Ned West appears in negro singing and dancing, and Chris Meyers and George P. Watson contribute some clever specialties.

Paderewski will be heard at the Auditorium this week Friday evening, 10.

Loie Fuller will dance at the Detroit Opera House next week.

Francis Wilson will be at the Detroit 20-23. The Chieftain is to be the bill.

It is given out that Jefferson de Angelis, who is in Detroit this week doing some of the heavy comedy work in Fleur de Lis, intends to be the star next season in a new operetta, and that Nat Roth, who is Della Fox's manager, will fill a like office for Mr. de Angelis.

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DOR QUINOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

APRIL 13 to 18, PHILADELPHIA CHESTNUT ST. OPERA HOUSE.

APRIL 20 to 25, BOSTON TREMONT THEATRE.

APRIL 27 to 29, PROVIDENCE PROVIDENCE OPERA HOUSE.

APRIL 30 SPRINGFIELD COURT SQUARE THEATRE.

MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE.

MAY 2, NEW HAVEN, HYPERION THEATRE.

MAY 4 to 18, NEW YORK, ABBEY'S THEATRE.

Marr deserves special mention. Charles A. Gardner in Fatherland 12-18.

La Loie Fuller made her initial appearance before a local audience 7 at the Lyceum Theatre, and packed the house.

During the recent engagement of Corinne at the Bijou Opera House, Minnie Ols Lodge of E. & Co. No. 1 presented the popular star with a beautiful floral token, and a brief letter of condolence on the death of her mother. F. C. CAMPBELL.

DETROIT.

The opera Fleur de Lis, with Della Fox in the title role was heard for the first time here 6 at the Detroit Opera House. The engagement was short, three nights and a matinee, but a successful one. The music emanates from W. W. Furst, and while it could not be placed in the first rank of our so-called comic operas, it contains much that is pleasing, and some of the numbers are of decided merit. J. Cheever Goodwin, the maker of the libretto, has set to Mr. Furst's music dialogue and lyrics in which can be detected much more real wholesome humor than is usually to be found in the lines of "comic opera." Its freedom from gags, which are so offensive to those of correct taste, but which in pieces of the kind are usually dragged in without any regard for the eternal fitness of things, is one of the features of Fleur de Lis which is specially worthy of commendation. The principal comedians, Jefferson de Angelis and Alf Wheelan, manage, without resorting to anything of the kind, to keep the audience in the utmost good humor throughout the performance.

Della Fox has a way of her own which always makes her pleasing, and an abundance of talent in the comedy line which finds vent in the character assumed by her, in which she evidently gives satisfaction to all. The piece as seen in Detroit is most attractively staged, and the supporting co. is a good one. Some of the names in it are Charles J. Campbell, Melvin Stewart, Charles Duncan, Edward Knight and Kate L'art. Fleur de Lis is in being well patronized.

Bernardini comes to Detroit this week where she will make but a short stay, playing Thursday evening, Friday afternoon, and Friday evening at the Detroit.

The plays are Ixyl, Camille, and Gismonda in order given. The sale of seats opened Monday morning and promises full houses. The prices asked are the same as for Irving and Terry, ranging from three dollars to fifty cents.

Henrietta, one of the prettiest dramas seen at the Lyceum this season, opened a week's engagement at that theatre Sunday, 5. It is the work of Hal Reid, who also takes the part of the hero of the play, Tom Logan, in a most satisfying manner. The play tells a touching story in a refreshingly bright and unbacked manner.

Some of the stage pictures in the piece are extremely pretty and realistic, and contribute much to intensify the real beauty of it. Moreover, it is well acted. The entire co. do good work, but beside Mr. Reid himself, special praise should be given to Bertha Bell Westbrooke in the character of Jeanette Logan, who brings so much trouble into the humble home in the Arkansas hills. Mrs. William Robyns as Samanthas Logan, Tom's mother; Mrs. Forrester, as sweet Ruth Larkins, and we must not forget William H. Smedley, who gives such a splendid representation of the old colored man Mose Jones, who was going to rob the governor so as to be sent up for life and be near Massa Tom. Altogether, it is a pretty thing, and deserves success

CORRESPONDENCE.

ALABAMA.

TUSCALOOSA. —ACADEMY OF MUSIC (Brady and Miller, managers): Little Lord Fauntleroy by home talent 2.

TALLADEGA. —CHAMBER'S OPERA HOUSE (George W. Chambers, manager): A. H. Merrill gave splendid performance 2 to large and well-pleased audience. House dark 13-18.

SELMA. —ACADEMY OF MUSIC (Louis Gerstman, manager): Emma Warren co. opened a week's engagement 6 in Lynwood, playing to popular prices.

DECATUR. —ECHO'S OPERA HOUSE (John C. Gordon, manager): American Girl 2; splendid performance to good house.

MONTGOMERY. —McDONALD THEATRE (G. F. McDonald, manager): Lincoln J. Carter's Past Mail to fair business 3, 4; Lillian Lewis to good house 10.

BIRMINGHAM. —O'BRIEN'S OPERA HOUSE (Dr. Charles Wheeler, manager): Charlie's Aunt 6 to good business; performance first-class. McCarthy's Mis-haps 9; Lillian Lewis 10; Wang 13.

ARKANSAS.

FORT SMITH. —GRAND OPERA HOUSE (J. C. Murt, manager): Dark March 30 and week.

PINE BLUFF. —OPERA HOUSE (J. W. Adams, manager): The Back Crook to a small house 2; co. very poor.

HOT SPRINGS. —OPERA HOUSE (J. W. Van Vliet, manager): Spooner Dramatic co. March 30-4; good co. with excellent repertoire. Return engagement 6-11.

CALIFORNIA.

OAKLAND. —MACDONOUGH THEATRE (Charles E. Cook, manager): Anna Eva Fay, styled the Fair Maids of March 30-5, has drawn large audiences.

HOT SPRINGS. —HOYT'S MILK WHITE FLAG (J. W. Hoyt, manager): Cleveland's Minstrels to a small house afternoon and evening of 6. Richard Golden in Old Jed Prouty 1; good house and satisfactory performance 8.

NEW LONDON. —LYCUM THEATRE (J. M. Jackson, manager): Daly's Midsummer Night's Dream co. 7 to a very large and fashionable audience at advanced prices. This was the sixth anniversary of the opening of the theatre. Tar and Tartar 10 —ITEM: Manager Jackson, who has been confined to the house by illness, is now improving.

WILLIMANTIC. —LOOMER'S OPERA HOUSE (John H. Gray, manager): Enid Mayo co. 6-7; new fair business. Jules Gran's co. in Tar and Tartar drew large attendance at advanced prices 11.

WINSTED. —OPERA HOUSE (J. E. Spano, manager): The Woodbine Club with the assistance of Hartford people gave a very pleasing minstrel performance 7. Willie Bryan made a decided hit with his songs. Lost Paradise 8 gave excellent satisfaction.

BRISTOL. —OPERA HOUSE (C. F. Michaels, manager): Coon Hollow played a return date 2 and gave excellent satisfaction to large business.

was produced by the Ame Dramatic Club of this city 6, under the direction of E. J. Freney, dramatic critic of the *Republican*. The characters were all taken in an acceptable manner. James B. Mackie in Grimes' Celar Door attracted a fair-sized audience 7. An enthusiastic audience witnessed The Great Diamond Robbery 8. The co. was one of the best seen here this season. Lost Paradise 9; Frank Bush 11.

NEW BRITAIN. —RUSWILL LYCUM (Gilbert and Lynch, managers): Fast Day attraction was War of Wealth which played to big houses afternoon and evening. New South 6 to a small house. Local T. A. in Oliver Twist 8 filled the theatre. Lieut. Peary, illustrated lecture, 9. Richard Golden in Old Jed Prouty. Corse Pavement 10 of 13 —ITEM: House (John Hanna, manager) 11. T. C. filled the house 8. French Folly co. 9; Iris 10. Ben Cotton's visit here with War of Wealth on Fast Day reminds him of his first and only previous visit here over thirty-one years ago, the day after President Lincoln was assassinated in 1865. Manager Lynch leaves on 15 to resume his duties as League Umpire. He will take with him the best wishes of a multitude of friends.

DERBY. —STAGS' OPERA HOUSE (J. L. Ungerer, manager): Coon Hollow pleased a large house 4. The Lost Paradise to good business 7.

MIDDLETON. —THE MINSTLES (Middleton Assurance Co., managers): Cleveland's Minstrels drew a topheavy house 3. The laps were features. The remainder of the co. were poor. Lieut. Peary 7 to a small audience. Black Crook 15; Robert Hilliard 25 —ITEM: McDouglas (J. C. Southmayd, manager): Coon Hollow co. to good business. J. E. Toole co. 15, 16; American Gaiety Girls 18.

ARKANSAS. —GRAND OPERA HOUSE (J. C. Murt, manager): Canadian Jubilee Singers 7 to a poor house. The County Fair 15.

SOUTH NORWALK. —HOYT'S OPERA HOUSE (J. M. Hoyt, manager): Cleveland's Minstrels to a small house afternoon and evening of 6. Richard Golden in Old Jed Prouty 1; good house and satisfactory performance 8.

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DELAWARE.

WILMINGTON. —GRAND OPERA HOUSE (Jesse K. Ball, manager): Thomas E. Shea 6-11 to good houses. Rob Roy 13; Charley's Aunt 17; Margaret Mather 18 —ITEM: THEATRE (William Dougherty, manager): The Lily Clay Burlesque co. 6-8 to fair houses. The New Henry Burlesque co. 6-11; big opening. Vaudeville and Sensation and Burlesque co. 13-15.

FLORIDA.

KEY WEST. —SAN CARLOS OPERA HOUSE (Q. Chas. Ball, manager): A Cuban Buffet Opera co. opened 30 and played all week to good business.

PENSACOLA. —OPERA HOUSE (J. M. Coe, manager): The season closes with The Private Secretary 7, and Lillian Lewis 8 —ITEM: Manager Coe reports a very successful season.

GEORGIA.

SAVANNAH. —SAVANNAH THEATRE (J. C. Shaw, manager): The Great Tycoon was given by home talent 6 for the benefit of local charity to S. R. O. and made a big hit, artistically and financially. The sure Colvin in the comedy role proved himself to be an excellent character comedian. Blanche Reisinger as Viola deserves special mention for her singing.

THOMASVILLE. —OPERA HOUSE (T. L. Spence, manager): House dark week ending 13.

AMERICUS. —GLOVER'S OPERA HOUSE (Bloom Brown, manager): House dark March 30-14. Lillian Lewis 16.

ROME. —NEVINS' OPERA HOUSE (James B. Nevins, manager): Curtis played Sam'l of Posey 3 to a good house. The performance was splendid and audience delighted. District School, by local talent, 10.

BRUNSWICK. —L'ARIOSO OPERA HOUSE (M. A. Baker, manager): House dark March 30-6.

ATHENS. —OPERA HOUSE (H. J. Rowe and Co., managers): Frank Jones in Our Country Cousin 7 to fair business.

ILLINOIS.

PEORIA. —GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Beach and Bowers 2-4 played to good houses at each performance, and gave splendid satisfaction. The Fencing Master 7 to a fair house. Shore Acres 8; The Merry World 9; Salvini 10; Nat Goodwin 11 —ITEM: THE AUDITORIUM (Lem. H. Wiley, manager): Professor C. E. Rust's splendid entertainment for Holy Week did not draw, and Mr. Wiley closed it Wednesday 1. A Turkish Bath appeared to good business 6-9. Maione's Wedding 9; the Clara Schumann Ladies' Orchestra week of 13. —ITEM: Nat Roth paid fares to Chicago for all the members of the disbanded Boston Opera co. that was stranded here.

JACKSONVILLE. —GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Herne's Shore Acres 1 to good business. The co. was very strong, and gave entire with original and comical situations. The author, O. H. Parsons G. Ordrich, is a young architect of this city. He is entitled to considerable credit, as in addition to writing the opera, he rehearsed the co. and played one of the leading parts himself in an artistic manner. The Ice Maiden was received with enthusiasm by audiences that filled every seat and box and represented the elite of the city. Every detail was as carefully attended to as if the co. were to go on tour, a special scene and costumes making the cost of production for the two performances upwards of \$2,000. The public responded so generously that a neat balance is left to carry to the company treasury. Damrosch Opera co. 9; Lieut. Peary 10, Neil Burgess 13, 14 —ITEM: Manager Parsons has inaugurated with the opening of his house a theatre hat reform which cannot fail to be appreciated by a long-suffering public. Ladies are politely requested to remove their hats and the request has been in every case cheerfully complied with. Harry Stengle, well known in theatrical circles in Boston and who for the past few seasons has been Manager Parsons' lieutenant at Bridgeport, will have charge of the box-office and also act as press agent. —ITEM: Blackford has closed with Cleveland's Minstrels and is resting at his home here. He contemplates going out next season with one of his own.

NEW BRITAIN. —BROADWAY THEATRE (Dodge and Harrison, managers): Daly's co. in A Midsummer Night's Dream drew a crowded house 8. The co. headed by Emily Rigal and Mrs. Boucicault is a capable one, and the scenes, costumes, and light effects up to the usual *Daly's* standard. A Bunch of Keys 10 and the Norwich Florist Society's annual musical festival 15 —ITEM: BROADWAY OPERA HOUSE (L. L. Jackson, manager): House dark 6-11 —ITEM: The record for large attendance was broken during the two weeks' stay of Waite's co. at the Broadway, the total number of tickets sold during the engagement being over eighteen thousand.

NEW HAVEN. —HEIRON THEATRE (G. B. Bunnell, manager): Neil Burgess and The County Fair was a potent attraction 3, 4, giving three performances to large business. House dark until 8 when comes *James' Band* followed by the Walter Damrosch Opera co. in *Tannhauser* 10. The latter drew the largest crowd of advance buyers ever seen around a theatre, there being a line in front of the box-office twenty-four hours before the sale opened —ITEM: GRAND OPERA HOUSE (L. L. Jackson, manager): House dark 6-11 —ITEM: The record for large attendance was broken during the two weeks' stay of Waite's co. at the Broadway, the total number of tickets sold during the engagement being over eighteen thousand.

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capitalist owning valuable property here, intends to build a grand hall or theatre here this summer.

WASHINGTON. — **OPERA HOUSE** (Hortall Brothers, managers): A Turkish Bath 2 to small audience, performance poor; Colonial Copeland lecture 6, to a fair-sized audience. Fitz and Webster in *A Breezy Time* 13.

NEW HARMONY. — **THRELL'S OPERA HOUSE** (Al Gilbert, manager): A. A. Forland's comic recital 4 to S. R. O. Sadie Raymond in *Daisy* 13. Bennett and Wolf in *Red Riding Hood* 28 will close the season.

GOSHEN. — **THE IRWIN** (Frank Irwin, manager): The John Stapleton co. in *The Wife* 1 to a very large and enthusiastic audience. One of the best productions of the season. Trip to Chinatown 7.

PORT WAYNE. — **MASONIC TEMPLE** (Strader and Smith, managers): Santanelli, the hypnotist, 3 to 30 to fair business. — **THE EMPIRE THEATRE** (L. Heilbronner, manager): Olympia Vaudevilles 2 to 30 to fair business. The Two Old Crones 23; 25.

HUNTINGTON. — **OPERA HOUSE** (H. E. Roseborough, manager): House dark week of March 20; Walford, Holmes and Sheridan 9-11; Gilbert Opera co. 16.

PORTLAND. — **AUDITORIUM** (A. D. Miller, manager): Little Triste March 31 gave a very pleasing entertainment to good business. Sowing the Wind 15.

CONNERSVILLE. — **ANDRE THEATRE** (D. W. Andre, manager): The New Georgia Minstrels 7 to big house. A Green Goods Man under the management of W. E. Gorman 11.

ANDERSON. — **GRAND OPERA HOUSE** (J. E. May, manager): New Night Owls 2 to good business; satisfactory performance. The dancing of Saharet deserves special mention. Ma Van Cortland in *A Woman's Power* to good business 6-12; fair performance. Merry World 14; Sowing the Wind 16.

LAFAYETTE. — **GRAND OPERA HOUSE** (George Seeger, Jr., manager): The Night Owls 4 to small business. The Merry World 11.

UNION CITY. — **CADWALLADER'S THEATRE** (H. C. Cadwallader, manager): Railroad meeting 8; Two Johns 10.

RICHMOND. — **PHILLIPS' OPERA HOUSE** (J. H. Dobbins, manager): Dark March 31-7; George H. Webber's Minstrels, a home organization 8; Tavary Opera co. 30. — **TOM BRADLEY** (George Bradley, manager): Dark 27-2; William H. Andrews in *My Wife's Friend* 8; Gonzalez Opera co. week of 13.

PERU. — **PAVILION** (F. X. Krutzen, manager): Trilby 9; Hynes 16.

NEW CASTLE. — **ALCAZAR THEATRE** (J. P. Thompson, manager): Merrill's Comedians 3, 4 to poor business. The plays were decidedly poor. A Green Goods Man 13; A Turkish Bath 17; My Wife's Friend 22.

CRAWFORDSVILLE. — **MUSIC HALL** (Townsend and Thomas, managers): Old Homestead 1 to good business; good performance. James J. Corbett in Naval Cadet to big business, people pleased. A Turkish Bath 7 to poor house, wretched performance. Clay Clement, return date 10.

BUNKIRK. — **TODD OPERA HOUSE** (Charles W. Todd, manager): Little Triste 1 to fair business; performance fair; Daniel Kelly 9; Alva Heywood 14; William C. Andrews 25.

ELKHART. — **BUCKLIN OPERA HOUSE** (David Carpenter, manager): Vincent Streeter co. March 20-4 gave very good satisfaction and fair business. The Fast Mail 9; Robert Mantell 11; Robert G. Ingerson 14; Anderson's Theatrical co. 20-25; Twelve Sentimental 27.

HOWA.

BOB MONKES. — **POSTON'S OPERA HOUSE** (William Foster, manager): Sol Smith Russell, supported by an excellent co., played to a packed house March 31 in Mr. Valentine's Christmas and *An Every-Day Man*. The audience was very enthusiastic, and Mr. Russell was given a curtain call at the close of the second act. A Baggage Check 6, 7; Shore Actes 11; Thomas Keene 12; Not Goodwin 16; Twentieth Century Girl 17; Tavary Opera co. 21. — **GRAND OPERA HOUSE** (William Foster, manager): House dark 30-4. Si Plunkard 10.

BURLINGTON. — **GRAND OPERA HOUSE** (Chamberlain, Burdett and Co., managers): Heine's Sister Actes 9; Adeline Mardon co. 15 for one week; Anne C. Davis co. 20, one week. — **ITEMS**: Manager Chamberlain left for Memphis, Tenn., 5 to spend a week at the great meeting in that city. Isaac M. Monk is in charge of the Grand during Manager Chamberlain's absence. — Miss Semple, Mr. Chamberlain's assistant in the box-office, spent the week of 30 in Chicago attending the grand opera.

MASON CITY. — **PARKER'S OPERA HOUSE** (A. T. Parker, manager): Iowa College Glee Club 3 to a full house. Good performance. Si Plunkard 6 to 10, one of the largest houses of the season. S. R. O. sign needed at 7-45. The parade took like wildfire. Mr. Lewis carries a boy wonder in *La Petite Freddy* whose dancing and specialties were well done. The co. has been strengthened, and gives a good performance.

SUBDUQUE. — **GRAND OPERA HOUSE** (W. T. Roehl, manager): A Baggage Check was presented to a good audience, and gave satisfaction 2. The chorus was a feature. Sol Smith Russell in *The Rivals* to a good house at advanced prices 3.

DECATUR. — **GRAND OPERA HOUSE** (C. J. Weiser and S. B. Morris, managers): Hi-H School Entertainers March 31 to a crowded house 1. A regular annual meeting of the stockholders of the Grand will take place 12. — **ITEMS**: Weiser will be able to make an excellent showing of last year's business — Treasurer Goddard was in Chicago 4.

IOWA CITY. — **OPERA HOUSE** (Perry Clark, manager): Thomas W. Keene 16; Si Plunkard 20; Nellie McHenry in *The Bicyclic Girl* 25.

DAVENPORT. — **BURTON OPERA HOUSE** (Becker and Kind, managers): The Black Patti 1 to exceptional light house. Sol Smith Russell in a double bill, An Every Day Man and Mr. Valentine's Christmas 2 gave an excellent performance to a large house. Carrie Lamont was forced to cancel her engagement here 3 on account of illness. The Anna Davis co. commenced a week's engagement 11 to fair business.

CRESTON. — **PATT OPERA HOUSE** (J. H. Patt, manager): Cripple Creek March 31 by local talent for the benefit of Union Post, G. A. R.; fair performance and fair house.

MARSHALLTON. — **ODON THEATRE** (like C. Spears, manager): James T. Kelly in *A Baggage Check* 4 gave a very entertaining performance to fair business. Good co.; excellent satisfaction. Si Plunkard 7; Thomas Keene 14.

PORT DODGE. — **FEISLER OPERA HOUSE** (Rankin and Smith, managers): Redmond Dramatic co. 6-11.

KOKOKU. — **OPERA HOUSE** (D. L. Hughes, manager): House dark this week.

ANITA. — **KOON'S OPERA HOUSE** (J. E. Bruce, manager): Charles W. Estep, glass blower, 8-11. House dark 13-18.

SIOUX CITY. — **PEAVY GRAND** (A. B. Beall, manager): Eddie Foy and a clever co. presented *The Strange Adventures of Miss Brown* to a crowded house 1. Coming: Twentieth Century Girl. — **ITEMS**: Manager Beall, of the Grand, is in Chicago for a few days. — While in the city, Lou McElroy, of the Eddie Foy co., visited her uncle, Dr. John Bailey.

ANAMOSA. — **GRAND OPERA HOUSE** (C. R. Howard, manager): Large advance sales for Renzo's Concert and Specialty co. 10; Si Plunkard 25; house dark 27-28. — **ITEMS**: Manager Howard has succeeded in placing under one management the opera houses at Anamosa, Monticello and Manchester during Fair dates this coming season.

OKALOOSA. — **MASONIC OPERA HOUSE** (N. L. Briggs, manager): Si Plunkard 14; Home Minstrels 17; Nellie McHenry 24. — **ITEMS**: A lodge of Elks will be established here by the Des Moines Lodge.

FAIRFIELD. — **GRAND OPERA HOUSE** (M. F. Black, manager): Easter Musical Festival, given by home talent 7, had a packed house; general satisfaction.

WATERLOO. — **BROWN'S OPERA HOUSE** (C. F. Brown, manager): Blaney's Baggage Check 3 to packed house. Rostell in Romeo and Juliet, assisted by local talent 10.

ALGIORA. — **CALL'S OPERA HOUSE** (C. H. Blossom, manager): House dark week ending 11.

IDAHO.

POCATELLO. — **OPERA HOUSE** (H. B. Kinport, manager): Dark March 30-4. Murphy and Mack in *Finnigan's Ball* 13.

KANSAS.

TOPEKA. — **GRAND OPERA HOUSE** (L. M. Crawford, manager): Thomas Keene in Richard III, drew an immense audience March 30. His support was eminently satisfactory, and if he be not the greatest living tragedian we at least think so here, and are always

ready to worship at the shrine of his genius. The local lodge of Elks will give a burlesque circus 7, 8.

WICHITA. — **CRAWFORD'S OPERA HOUSE** (E. L. Martin, manager): Salter and Martin's U. T. C. 4; good performance; good business.

PORT SCOTT. — **DAVIDSON THEATRE** (Harry C. Enrich, manager): House dark all past week. Clay Clement 21.

WINFIELD. — **GRAND OPERA HOUSE** (T. B. Myers, manager): U. T. C. 4.

LYONS. — **BUTLER'S OPERA HOUSE** (Fred R. Lutz, manager): Tennessee Jubilee Singers 6.

EMPIRE. — **WHITELEY OPERA HOUSE** (H. C. Whitley, manager): Salter and Martin's U. T. C. 3; March 31; first-class performance, large audience.

WELLINGTON. — **WOOD'S OPERA HOUSE** (Sam M. Black, manager): Dark March 30-4. Salter and Martin's U. T. C. 6.

JUNCTION CITY. — **OPERA HOUSE** (Thomas W. Dorn, manager): Dark March 30-4. Fort Riley Comedy co., local talent 11; Sharpless's Lyceum Theatre co. week 12.

LEAVENWORTH. — **CRAWFORD'S GRAND OPERA HOUSE** (N. J. Lawler, manager): Local entertainment 7 had a fashionable audience. Coming: Andrew Mack 23; Morrison's Faust May 6.

TURNERS FALLS. — **COLLE OPERA HOUSE** (Fred Colle, manager): Delmonico's at 13.

MILFORD. — **MUSIC HALL** (E. Morgan, manager): William A. Brady's New South co. 7 gave one of the finest entertainments of the season. Every one was well acted, and received merited applause.

TAR AND TARTAR. — **TRILBY** May 12. — **ITEMS**: By request of a number of Milford's leading citizens. The New South co. will play a return date 30.

ADAMS. — **OPERA HOUSE** (H. O. Hicks, manager): House dark March 30-11.

GREENFIELD. — **GRAND OPERA HOUSE** (N. J. Lawler, manager): Local entertainment 7 had a fashionable audience. Coming: Andrew Mack 23; Morrison's Faust May 6.

TURNERS FALLS. — **COLLE OPERA HOUSE** (Fred Colle, manager): Local entertainment 7 had a fashionable audience. Coming: Andrew Mack 23; Morrison's Faust May 6.

KENTUCKY. — **GRAND OPERA HOUSE** (Scott and Mitchell, managers): Sowing the Wind 7; fair business. Black Crook 17.

ASHLAND. — **THE ASHLAND** (R. F. Ellensberry, manager): Van Dyke and Powers 3 in variety; fair house; co. good. Winnie Winchester making the hit of the evening. Morrison's Faust 7 with Rosalind Morrison as Marguerite to a good house; performance fair. Old Homestead 17.

LEXINGTON. — **OPERA HOUSE** (Charles Scott, manager): A Run on the Banks 5; for one week. Fitz and Webster in *A Breezy Time* 11 to good business, pleasing performance. Clay Clement 18.

AMESBURY. — **OPERA HOUSE** (F. S. Collins, manager): House dark week of 6. The Dazzler 13; Country Circus 17.

NEW BEDFORD. — **OPERA HOUSE** (W. B. Cross, manager): Local attraction 7. — **ITEMS**: Ward and Vokes will present *A Run on the Banks* May 5 for the annual benefit of Mrs. Addie Miller, treasurer of the Opera House. Charles Vaughan and Theresa Gunderman, the former electrician, and the latter a prominent member of the Wilbur Opera co., were married here last week.

PEPCHEBRO. — **WHITELEY OPERA HOUSE** (A. L. Grant, manager): Charles Prohman's co., headed by W. J. Ferguson in *The Gay Parisians* and *Too Happy* by Half, gave an excellent performance to a good-sized audience. 6. Odette Tyler was billed but did not appear. The Dazzler 8; Country Circus 18; Lost Paradise 16.

ROCKLAND. — **OPERA HOUSE** (Edward Whicker, manager): Lost Paradise 14; Richard Golden in Old Jed Prouty 23.

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GILMORE AND LEONARD

(IRELAND'S KINGS)

STARRING IN THEIR LAUGHABLE IRISH COMEDY,

* HOGAN'S ALLEY *

Supported by LIZZIE DERIOUS DALY and a strong Company of Players.

For open time and particulars address

EUGENE WELLINGTON, Manager, 217 East 81st Street, New York.

11. **NEW YORK.**—Manager Charles Ester, and his company, are on an extensive Eastern tour. They will be absent about three weeks, and will visit Boston, New York, and Washington.

CIRCLE CITY.—GRAND OPERA HOUSE (Perry A. Weller, manager): Morrison's Faust 2 with Rosalie Morrison as Marguerite in good business. Herrmann 1.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dark 27.

NAPOLEON.—RING OPERA HOUSE (J. L. Halter, manager): House dark 6 II.

CAMBRIDGE.—HANMOND OPERA HOUSE (R. Hammond, manager): House dark all week. **ITEM:** Mrs. J. M. Richardson died here 3 of pneumonia. She was the wife of J. Richardson, a musician, well known to circus people.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Sam T. Jack's Original Creole co. to fair house 6.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cook, managers): Clay Clement 8, the Schubert Symphony Club and Ladies' Quartette 13.

LIMA.—FAUCET OPERA HOUSE (W. A. Livermore, manager): Della Fox at advanced prices delighted a large audience 2. Sam T. Jack's Creole co. to poor house 7. * Bells 9 and Sowing the Wind 10.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Americans Abroad 3 to big business. Two Johns 8. * Bells 10. Herrmann 18.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Two Johns 2 to small but well-pleased audience. Brothers Byrne's 8 Bells 13.

CANTON.—THE GRAND (L. B. Cool, manager): Cool's Big Stock co. closed a very successful three-night engagement 1. Della Fox in Fleur De Lis 3 to capacity of the house 2. **ITEM:** Cool's Big Stock co. closed for the season 4.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Kitty Rhodes opened 6 for week plating to good houses. Old Homestead 21; Turkish Bath May 5. Two Johns 6.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersby, managers): House dark 1-8. Clay Clement 9. Charles Davis 11.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Morrison's Faust co. March 25 to the largest and most fashionable audience of the season. Al. G. Fields' April 1 to small business. Walker Whitesides in Hamlet 15.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Faust 3 to the capacity of the house. Charles L. Davis' Alvin Joslin co. spent Holy Week in this city resting. Miss Wheeler, of the co., assisted at the Lenten services at St. Mary's Cathedral, singing several beautiful solos. A reception was tendered the co. on the evening of 4 by Miss Callahan at her residence.

DEFIANCE.—CITIZEN'S OPERA HOUSE (T. T. Mathews, manager): The White Crook 8; good house, performance unsatisfactory. **ITEM:** A circus, under the management of M. E. Simpson and backed by local parties, will take the road from this place early in May.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Blind Boone 3, 4 to poor business. Al. G. Field's Minstrels 8. **ITEM:** Lizzie N. Wilson and Mr. and Mrs. Leroy, of Kittie Rhodes co., left the co. here. —Manager Kaufman has been asked to reconsider his decision to resign.

MARIETTA.—OPERA HOUSE (J. Schram, Jr., manager): Outcast of a Large City 6 to a small audience; performance fair. **ITEM:** AUDITORIUM (M. G. Seipel, manager): Al. G. Field's Minstrels played to S. R. O. 2. Everyone well pleased. Receipts, \$611.75.

BEST LIVERPOOL.—NEW GRAND (James Norris, manager): House dark week of 8.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): South Before the War 4, good performance to light business.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Gonzalez Opera co. II; business opens good. **ITEM:** BLACK'S OPERA HOUSE (George Marks, treasurer): Dark March 28.

URHICHSVILLE.—CITY OPERA HOUSE (Elva and Van Ostran, managers): The Maid of Greece, by local talent, 4 to fair house. Schubert Quartette for benefit of U. R. R. of P. 13. T. N. Wilson, assisted by local talent, in Andersonville, for benefit G. A. R. and S. of V. 16, 19. Heimann 18. The German Soldier, booked for 14, has canceled.

TROY.—OPERA HOUSE (Lee and Tampin, managers): William C. Andrews in My Wife's Friend 7 gave a good performance to light business. Mae Smith Robbins in Little Trixie 18.

STEWARTSVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Jennette Miller, under the auspices of the King's Daughters, 8 to fair house. Robert Downing 18.

OREGON.

PORLAND.—MARQUAN GRAND (Cal Heidig, manager): Two recitals by Franz Ondrick and Mme. Amalia Materna, with Isidore Luckstone as pianist, under the management of Henry Wolfson, drew good houses March 30, 31. House dark 1, 2. A Texas Steer booked for these dates, but canceled, owing to the co. having missed railroad connection at Sacramento, Cal., 31, on account of a broken piston-rod on the engine, and also owing to the sudden and severe illness of Charlotte Crane, ingenue of the co. Booking postponed till 6. Charles Murray and Ollie Mack in George H. Emrick's comedy, Fing'rs Ball, 3, 4, to good audiences, performance fair only. **ITEM:** CORDRAY'S NEW THEATRE (John F. Cordray, manager): W. W. Freeman's Punnakers, headed by Eugene Canfield, in A Railroad Tie 29-40; new large houses. This was the best show of the kind that has been at this theatre for many weeks. **ITEM:** THEATRE (W. T. Ford, manager): Dr. Henrie and Miss Beauseant, medium, in spiritual manifestations, etc., played to a half-filled house 5.

PENNSYLVANIA.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): A Bowery Girl 1 to fair business. "The Messiah" 6, under the leadership of Haydn Evans, assisted by a New York quartette consisting of Katherine Hiltz, Ruth Thompson, L. Henry McKinley and Ericson F. Bushnell, to a large and refined audience. **ITEM:** ACADEMY OF MUSIC (M. H. Burgund, manager): Mc'Kenna's Flirtation 7 to light business. **ITEM:** DAVIS' THEATRE (George E. Davis, manager): A Midnight Call 24 to good business. Leavitt's Spider and Fly 6-8 to large business.

LANCASER.—FULTON OPERA HOUSE (B. and C. A. Neher, managers): The Wright Huntington Stock co., a strong organization of good actors, presenting Moths Woman Against Woman and All the Comforts of Home appeared to large and appreciative houses 6-11. The Bostonians in A War Time Wedding attracted a very large audience at advanced prices 7 and the opera was delightfully rendered. Michael Strogooff 13. In Darkest Russia 14. Pennsylvania Gymnastic Team 15. Margaret Mather 16. **ITEM:** W. J. Benedict was in this city making preparation for the appearance of the great review of Michael Strogooff in which William Morris, late of Charles Frohman's stock co., assumes the leading role. Welsh Brothers' Circus will inaugurate its seventh annual season in this city 18-23.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): A good performance of The Two Wandering Sons drew large houses 6-8. **ITEM:** ACADEMY OF MUSIC (John D. Mishler, manager): The Bostonians gave a most excellent production of A War Time Wedding to a large audience 8. **ITEM:** BIJOU THEATRE (Charles Gilder, manager):

Charles A. Gilder's Vaudeville Stars gave a very good special performance to large houses week of 6-8. **ITEM:** Gertrude Palmer of Saved from the Sea co. is home spending a few weeks with her mother—William Weaver of Princess Bonnie co., is home on a visit.

MONTGOMERY.—NEW OPERA HOUSE (Thomas E. Grady, manager): House dark 12-24.

REYNOLDSVILLE.—OPERA HOUSE (A. Reynolds, manager): House dark 6-13. The Thoroughbred 16.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Al G. Field's Minstrels gave a very clever performance to a large house 4.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Kodak pleased a small audience 2, co. booked for a return engagement 15. A Cold Day to fair business 7. The Tornado 10.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Uncle Josh, by local amateurs 7, drew a large house. Trilby 9 to good business at advance prices. * Bells 23.

BERWICK.—OPERA HOUSE (F. R. Kitchen, manager): A Cold Day 6; small but well-pleased audience. Guy Brothers' Minstrels 9, good house.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): House dark week of 6. Midnight Special 13 for Manager Blanchard's benefit.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Voh, manager): Southerners' Co. week of 23 to small house; co. gave good satisfaction. Helmann, magician, 19; Howath 28.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Home talent for benefit of village 1, A. 13. John A. Kiley canceled 1 the Golden Crook booked for 10, 11. A Thoroughbred 20; Flora Staniford week of May 4.

GILL CITY.—OPERA HOUSE (C. M. Loomis, manager): House dark 1-8. Trilby (Easter co.) II. **ITEM:** Day the hypnotist, booked for 2-4 canceled on account of illness.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargraves, manager): Noss Jollity co. to good business 6. 7.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Bubb Comedy co. booked for week of 6 was canceled owing to co. not having sufficient paper to bill the town. Walter Kennedy 9-11 playing Samson, Othello and Virginia. The Winnet Stock co. 16-18.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Sytze, manager): The Sages, hypnotists 6-11; S. R. O. mighty, performance very mysterious and funny than anything else seen here. **ITEM:** Oglin, Helen Sage has fully recovered from her recent illness. The Sages were booked here for two weeks but on account of a clash of dates canceled second week.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Nat Goodwin presenting A Gilded Fool was welcomed by a large and fashionable audience. S. Mr. Goodwin captured the audience completely. The performance was a notable one and gave great satisfaction. La Loie Fuller 18; Devil's Auction 18.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Home talent benefit for the Catholic Church 6 to S. R. O.; good performance. Helmann, the magician, 8, pleased a fair-sized audience. A Thoroughbred 10. **ITEM:** Ed C. McHugh, a member of Ully Akerstrom's co., in visiting friends.

GREENSBURG.—KAGGYS THEATRE (R. G. Curran, manager): Athletic and boxing entertainment (local) 6 to good house. A Thoroughbred 11; Alvin Joslin 13; Lewis Morrison in Faust 15.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Maude Hillman co. opened a week's engagement 6 to a packed house.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The De Haven Comedy co. opened the week of 6 to S. R. O., presenting Among the Pines to a well-pleased audience. Trilby 15. **ITEM:** Mr. and Mrs. T. R. Beatty, of this city, are with the De Haven co. and were accorded a warm welcome by their numerous friends.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Al G. Field's Minstrels 3 to good house. Comrades by local talent 9.

SHARON.—CARRIER OPERA HOUSE (P. F. Davis, manager): O'Hooligan's Masquerade 3 drew a large and well-pleased audience. Queen Esther 10, 11 by local talent. Midnight Special 15.

ALLEGTON.—ACADEMY OF MUSIC (N. E. Worman, manager): Walter Kennedy occupied the house 6-8 giving two performances of Samson and one evening of Othello to light business at popular prices. Samson did not well act but the co. has a complete failure in Othello. Virginia was billed for one performance, but the co. very wisely changed the programme. Carrie Louis 12-18 in repertoire. Robert Downing 20; Emily Bancker in Our Flat 22.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Tornado 7 to fair business. The Noss Jollity co. in the Kodak 8 to good business; co. very good. Robert Downing 18; Michael Strogooff 21; Trilby 27. Midsummer Night's Dream 25; Walter Kennedy 27-29.

FRANKFORD.—MUSIC HALL (Frank Beresford, manager): Ten Thousand Miles Away 4; fair performances to good business. Alabama 6, 7 gave two performances to light business. **ITEM:** J. S. Hoffman left Frankford 5 for Ridgeport, Conn., to do advance work for the Goodrich Shows. Willie Dumont, a champion bareback rider, formerly of this town, has joined the Jim Ringling Circus at Chicago.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Fisher's A Cold Day co. 3 to fair house and general satisfaction. The Kodak 13.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Carrie Louis Dramatic co. week of March 30 to light business. The co. in the repertoire of plays presented gave satisfaction. Mc'Kenna's Flirtation 9 to good business.

CORRY.—WEEK'S THEATRE (J. D. Hutchinson, manager): Field's Minstrels 2 to good business; satisfactory performance. Trilby 8 to a large and well-pleased audience. Bells 21; Old Homestead 30.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager): A Modern Heroine co. opened a week's engagement 6 to fair business; co. first-class. A Cold Day 13.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): A Cold Day co. 10 to small business; fair performance. The ideals 13-15.

LEBANON.—FISHER OPERA HOUSE (George H. Spano, manager): House dark the past week. Alabama 11; Stanford co. 13-18; Mikado by home talent 22.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Alabama was given 8 to fair business; performance excellent. **ITEM:** ASSEMBLY BUILDING. (Davis Beaumont, manager): Mc'Kenna's Flirtation 10.

CAMBRIDGEBoro.—SAVILLS OPERA HOUSE (H. R. Wuber, manager): Madrigal Quartette Concert co. 16.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Rice's 1892, 4 excellent performance, receipts, \$725. Lewis Comedy co. 6-11 are doing a fair business. Walker Kennedy 13-15; Darkest Russia 16; Morrison's Faust 17, 18; Trilby 21; A Thoroughbred 24. **ITEM:** The Adair Opera House of Johnstown, has been leased by Mishler and Myers, of Altoona. The house will be remodeled throughout and will be added to the John D. Mishler circuit.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Ruble, manager): House dark March 30-4.

ROCKSVILLE.—TRILLING'S OPERA HOUSE (C. S. McCarthy, manager): House dark from March 28 to April 1.

HOUSTON.—SWINNEY AND COOKE'S OPERA HOUSE (Henry Greenwall, lessor; E. Bergman, manager): Ex-Governor Bob and Alf Taylor gave their lecture, "Yankee Doodle and Dixie," to a fair house March 30.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. McCarthy, manager): House dark from March 28 to April 1.

Richie, manager): A Thoroughbred 7 to fair business; fair satisfaction.

JEANNETTE.—OPERA HOUSE (Rob et Cook, manager): Giovanna 4 was canceled but will be here 11. Thoroughbred 7; Albin Meteor 17, 18. **ITEM:** Rob et Cook, of this town, has leased the Opera House and will make many improvements during the coming Summer.

MORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Carrie Louis opened for a week in repertoire 6 with The Buckeye to good business. Charlie's Aunt 18.

POTTSSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Tornado 6 to a fair-sized and appreciative audience.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Gloria 2 to poor business; performance fair. Trilby 16.

PHILIPSBURG.—PERRICA'S OPERA HOUSE (Thomas Byron, manager): Prodigal Father played to a fair house; performance very good. Frederick Hart in The Gay Old Roy 30.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Miller, manager): House, manager: Helmann 7.

POTTSSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Tornado 6 to a fair-sized and appreciative audience.</p

Morrison's Faust 10; **Pirates of Penzance** (local talent) 16, 17. — **ITEM:** Robert Downing will end the season at Washington, D. C., 25, when he will have completed the twentieth anniversary of his stage career, and played the **Gladiator** for the three thousandth time.

WHEELING. — **OPERA HOUSE** (F. Riesler, manager): Al. G. Field's **Minstrels** 6; good performance to good business. **Darkest Russia** 21; Stetson's U. T. C. co. 28. — **GRAND OPERA HOUSE** (Charles A. Feinler, manager): **Reilly and Wanda** 24 to good business. **Midnight Special** 29-May 2.

WISCONSIN.

MADISON. — **PULLER OPERA HOUSE** (Edward M. Puller, manager): House dark week of March 30. **Walker Whiteside** 7; **Corinne** 8.

SHEROOGAN. — **OPERA HOUSE** (J. M. Kohler, manager): McCabe and Young's **Black Trilby** co. 6 to poor house; performance poor. **Walker Whiteside** in Hemlet 9.

RACINE. — **BELLE CITY OPERA HOUSE** (J. R. Johnson, acting manager): **Orpheus Club** (local singing society) March 31. **Dan'l Sully in the Corner** Grocery to very light business. **Choate Dramatic co.** opened a week's engagement 5 to a well-filled house. — **LAKESIDE AUDITORIUM** (E. R. Harding, manager): House dark 30-4.

LA CROSSE. — **THEATRE** (J. Strasliuk, manager): The Gordon-Gibney co. week ending 4 drew good houses. **Corinne** in Hendrik Hudson, Jr., pleased a large audience 6; **Sowing the Wind** 14.

BARABOO. — **THE GRANDE** (Butler and Shultz, manager): A. T. Gordon's co. 6-11 to large audiences. **Home talent minstrels** 17.

STEVENS POINT. — **GRAND OPERA HOUSE** (Bosworth and Stump, managers): The American Stock co. 13-18.

SELDON. — **WILSON'S OPERA HOUSE** (R. H. Wilson, manager): **Walker Whiteside** in **The Merchant of Venice** 6 to a fair house. **Coming**: **Corinne**, John Stapleton co., Nellie McHenry and **The Fast Mail**.

CANADA.

TORONTO. — **GRAND OPERA HOUSE** (O. B. Sheppard, manager): An Artist's Model was presented 2 before a very large audience and made a big hit. The costumes were fine, and the scenery good. The co. is a strong one, and the individual characters showed great perfection, and Alison Skipworth sustained the part of the rich widow admirably. Sarah Bernhardt presented **Izay** 6 to a very large and fashionable audience. The co. is a particularly strong one, and the enunciation of all the members was perfect. **Gismonda** was given 7 to an equally large audience. **Della Fo** 9-11; E. H. Sothern 13-15; **Francis Wilson** 16-18. — **TORONTO OPERA HOUSE** (Ambrose J. Small, manager): On the Mississippi, a sensational comedy drama, was presented 6 to a large house. The co. is a good one. **Down in Dixie** 13-18. — **MASSIE MUSIC HALL** (I. E. Luckling, manager): **Paderewski** 9; **Ellen** 10-12 and 17.

PRINCESS THEATRE (O. B. Sheppard, manager): **Mien Leopold**, by the Germanic Society (local) 13; **Toronto Minstrels** 14. — **CRYSTAL THEATRE** (Frank Lewis, manager): Bonner, the educated horse; **Santanelly**, in the Curio Hall, and De Forrest and Boston; **Zella Clayton**, the **Musgroves**, the **Macombs**, and Ed. Bryant's musical travesty **Cosey the Piper**, to fair business. — **AUDITORIUM THEATRE**: **The T. H. Marks Co.** 13-18. — **ITEM:** **The Horse Show**, to be held at **The Armories** 15-18, is a pronounced success. The seats were auctioned off and the receipts were \$640 in excess of last year's. The entry list is a very large one and includes many American fanciers.

HAMILTON. — **GRAND OPERA HOUSE** (F. W. Stair, manager): **Ward and Vokes**, in **Percy and Harold**, played their return 3, matinee and evening, to top-heavy house, general satisfaction. **Hanlon's Superba** 6-8 opened to good business; performance good. It is one of the most elaborate spectacular performances seen here. The co. is large, and the costumes are in keeping with the rest of the ensemble; **Field's Minstrels** II.

CHATHAM. — **GRAND OPERA HOUSE** (Henry J. Risip, manager): **Ella Cameron**, supported by J. L. Clarke's **Repertoire co.**, presented standard plays March 29-4 and gave good satisfaction to fair business. **Al. G. Field's Minstrels** 6 was the first minstrel show of the season and filled the house. An excellent entertainment.

WINNIPEG. — **RIQUO THEATRE** (W. H. Seach, manager): House dark week 4. **John Griffith** 10 II.

ST. THOMAS. — **DUNCOMBE'S NEW OPERA HOUSE** (T. H. Duncombe, manager): **Hands Across the Sea** 1, 2 to only fair business. The co. was good and gave a first-class production of the play. **Maurice Freeman** was a handsome and dashing Jack Dudley and was a favorite from the start. His efforts were well seconded by Nadine Winston as **Lillian Mefford**. She is a very pleasing and painstaking actress and gave a capital interpretation of the role. — **NEW GRAND OPERA HOUSE** (E. H. Hunt, manager): **House dark**.

HALIFAX. — **A. ANDREY OF M. S.** (H. B. Clarke, manager): **Albani** gave two concerts March 30 and 1 to large and delighted audiences. **Madame Vandeverne Green** divided the honors with the star. **Receipts** first night, \$2,144.50; second night, \$2,145.25. **Hubert Wilke** Opera co. opened 6 in **Beggars** student to S. R. O. and gave a good performance. **Josephine Knapp**, the prima donna, made the success of the production.

WOODSTOCK. — **OPERA HOUSE** (Charles A. Pyne, manager): The St. Thomas Amateur Dramatic co. presented **Master and Man** 7 under the auspices of the R. C. Church here to a large house. The performance was a clever one in every respect, and reflected great credit on the various members of the co. being characterized throughout by the absence of that stiffness in dialogue and action usually so conspicuous in amateur efforts. Special mention is due **Miss Walsh**, who displayed decided histrio-naturalistic ability in her impersonation of **Hester Thornberry**. — **ITEM:** Manager Pyne refused to allow the Carrie Russell Opera co. to appear at his house 4 on account of the reports which had preceded them concerning the disreputable nature of their performance.

MONTRÉAL. — **QUEEN'S THEATRE**: **The Old Home** to good business 6-11; **The Sages** 13-15. — **THEATRE ROYAL**: **Down in Dixie** to good houses 6 II; **Waves of New York** 13-18. — **THEATRE FRANÇAIS**: The stock co. played **Camille** 6-11 to good business. **Colleen Bawn** 13-18. — **WINDSOR HALL**: **Paderewski** 6 and 8 to large and fashionable audiences.

BROCKVILLE. — **GRAND OPERA HOUSE** (F. L. Ritchie, manager): **Emma Wells** co. 9; **Watkin Mills Concert** 10.

KINGSTON. — **MARTIN'S OPERA HOUSE** (W. C. Martin, manager): **Jesse Mills** co. opened a week's engagement 6 to large houses, good performances; **Innes' Band** 17.

OTTAWA. — **GRAND OPERA HOUSE** (John Ferguson, manager): Verdi's grand opera **Il Trovatore** was fairly well rendered by local amateurs under the direction of E. Buck 6-8 to crowded houses; **Innes' Brass Band** 16. — **GRANT'S HALL** (Grant Brothers, managers): **Harry Lindley** co. **A Celebrated Case** 6-10 to good business.

LINDSAY. — **A. ANDREY OF MUSIC** (Thomas Sardar, manager): **Harvard male quartet**, under the auspices of V. M. C. A. 7 to large house, good performance; **Hands Across the Sea** 8 to a large, well-pleased audience; good performance; **Al. G. Field's Darkest America** May 18.

LONDON. — **GRAND OPERA HOUSE** (A. E. Root, manager): **Hands Across the Sea** 3, 4, to fair business; **Al. G. Field's Darkest America** 7 to good attendance; **Bernhardt in La Tosca** 8, big house at high prices. **Ellen Beach Yaw**, in **Concert**, 14. — **ITEM:** This was Bernhardt's first appearance here and the large audience thoroughly enjoyed the artistic treat afforded them. **Manager I. A. Solomon**, of the **Hands Across the Sea** co. complained of the treatment he received from **Manager A. J. Small**, of the **Toronto Opera House**. The co. filled an engagement there March 16-21, but the bill-posters, acting under Mr. Small's orders, started out 17 to cover up the co.'s paper with that of the next attraction (**The Sidewalks of New York**), so that by noon 18 there was not a sheet of his paper out except on the boards in front of the house, materially affecting the business for the latter part of the week. **Manager Solomon** could get no satisfaction from either **Manager Small** or **Mr. Jacobs**.

BELLEVILLE. — **CARMAN'S OPERA HOUSE** (Marks Brothers, managers): **Hands Across the Sea**, a return date, 6, fair house; performance good. **Marks Brothers** **Emma Wells** No. 1 co. 13; **Ellen Beach Yaw Concert** 16.

[Received too late for classification.]

SAN FRANCISCO.

April 7, 1896.

It has been a long time since Frank Mayo has appeared before a San Francisco audience, but the crowd

that greeted him when the curtain rang up at the Columbia Theatre last night shows that he has not been forgotten and that his characteristic work is still appreciated on the Coast. **Pud'nhead Wilson** has captured San Francisco completely, and its success during its run here is positively assured. **Frank Aiken** does the fine old Southern gentleman, **York Driscoll**, in splendid style. **Newton Chasen** depicts **Blake**, the sheriff, and his work during the court-room scene is exceedingly clever. **Frank Campeau** and **Arnold Daly** appear as the badly mated twins. **Francis Grahame** as **Rowy**, **Lucille Laverne** as **Patsy**, and **Eleanor Moretti** as **Rosy** played their respective parts in a charming manner.

The manager of the Columbia Theatre, Friedlander, Gottlieb & Marks, has announced a season of **Eleonora Duse**, to be opened at their house in a short time. It is indeed fortunate that a great treat by the San Francisco theatregoers, for they did not expect this particular star would come here. The same firm has the entire booking of **Duse** for the West, and is busily making contracts for towns west of the Mississippi River.

James O'Neil began his second week at the Baldwin Theatre last night in **Virginia**. He will present a different play every night. **The Courier of Lyons** goes on to-night and **Monte Cristo** to-morrow night. **He** closes with the Sunday night representation of **The Courier of Lyons** by special request.

Bluebird was produced at the Tivoli Opera House and received a great ovation on its first night and promises for a big business during its run. The dancing is particularly good, there being a well-trained graceful ballet, tastily costumed. The principal dancers are **Adele Vercellei** and **Mons. Filippi**. **Irene Cook** did a special act which was well received.

The entire production of **Bluebird** bristles with local hits, topical songs and burlesque business. Two very attractive figures were **Fanny Liddiard**, the **Selim**, and **Gertrude Alyward**, the **Fatima**. **Miss Alyward** will be a favorite. **Ferris Hartman** was very clever in **Ibrahim** and introduced some very good comic business and local hits. **Anna Schnabel** and **Ray Lywood** were two very taking dragons. **Rattail**, **Leary**, **Carrie Roma** and **Kate Marchi** all did well, and **West** made a special hit in the burlesque character of **Sister Anne**.

Doris was played at **Moro's** **Grand Opera House** last night to a large house. It is a pretty, romantic piece, and was on the whole well acted. The new leading lady, **Lisle Leigh**, was very heartily received. She is an attractive actress and played the heroine naturally. Another clever bit of acting was that of **Fannie Warren** in **Miss Bisbee**. The entire performance was most creditable and the scenery exceptionally fine.

The **Orpheum** has another good programme. The novelty from Europe, **Leila**, is indeed something new, and she gives a delicate and highly entertaining performance. **Rose Reed**, **La Belle Carmen** and **Adonis** and all worth seeing and hearing. The houses are invariably large.

The **Aztec** is producing **Ranch 10**, which has been seen many times but still retains its old popularity. **Leonard Grover**, Jr., acts the part of the Judge very cleverly.

For the Auditorium Friedlander, Gottlieb and Marks have announced the **Belinfant** and **Scott** concerts for Thursday night, Saturday afternoon and Sunday night. The advance sale has been large.

Richard Mansfield follows **James O'Neil** at the Baldwin. **W. H. C. Davis** follows **James O'Neil** at the Baldwin. **W. H. C. Davis** follows **James O'Neil** at the Baldwin.

James F. J. Arbuckle.

MATTERS OF FACT.

Otis Skinner, W. H. Thompson, E. J. Heron, Madeleine Bouton, and **Lottie Williams** will appear in the Chicago production of **The Second Regiment** at the Grand Opera House on May 3.

Delmore and **Wilson**, who are conducting the Empire at Holyoke, Mass., write that business continues to be good, and they feel assured that a popular-price theatre in Holyoke is assured a permanent success.

The new Opera House at North Baltimore, O., will be under the management of O. W. Heywood next season. He will take possession on Aug. 15.

Selma Herman has blossomed forth as a star recently. For three seasons **Miss Herman** has been the leading lady of the **Darkest Russia** company. She has received hearty commendations from the press. **Miss Herman** is presenting **Leah** and **Ingomar** with a company which includes **George A. D. Johnson**, **Frank Lander**, **Alfred H. Hastings**, **Robert V. Ferguson**, **Conrad Cassen**, **Violet Black**, **Angie Gilbert**, **Charles R. Gilbert**, **S. C. Haipin**, **Wallace Henderson** and **Edward Hamlin**.

Arthur B. Benson, manager of **Lorraine**, **Hollis**, writes from **Tyler**, Tex., to deny the report that his company closed recently. He says that all dates have been filled and the season will continue uninterrupted until May 7.

Jacobson and **Calder** have established a studio at 32 West Twenty-eighth Street, where they are prepared to furnish scenery, costumes and properties for any production. The members of the firm are experienced in each of their lines of work and their combination will enable managers to have their entire requirements filled in the same studio. A complete costuming department is under the direction of **Mme. Jacobson**.

The **Simpson Booking Exchange** of St. Louis, Mo., are prepared to book opera houses and organize attractions for next season.

Ollie Redpath, who is meeting much success in **Miss Brown** company, is disengaged for next season. She may be addressed at this office.

The **Theatrical Publishing Company** of Chicago has just published a book entitled **"How to Get on the Stage."**

The **Lyceum Vaudevilles**, managed by **Dunstan Collison**, have open time in May and June and wish to book in the best houses only. Manager Collison's address is Room 36, Central Music Hall, Chicago, Ill.

Rose Beckett arranged the dances for two productions which opened last evening—**El Capitan**, presented by **De Wolfe Hopper** in Boston, and **The Diamond**, in Albany.

Manager Gutstadt of the **Lyceum**, Ithaca, N. Y., has given **Charles Fletcher** a strong letter of endorsement for his painting of scenery for the production of **Fatima**.

Agnes Rose Lane has not yet closed for next season. **Miss Lane** is a member of **A Black Sheep** company, with which she has made quite a hit.

Walter E. Perkins has arrived in town. Although in receipt of several offers for next season he has not yet signed, and has under advisement an offer to star in a new play.

Katherine MacNeill, prima donna, is disengaged and invites offers for next season.

Fred W. Peters, the character actor, formerly with **Margaret Mather**, and four seasons with **Edward Harrigan**, is now making a success with **Thomas Q. Seabrooke**, who comes to the Fifth Avenue Theatre next Saturday.

The new **Summer Theatre** at Houston, Tex., will be ready for opening about May 1. **Ward Brothers**, managers of this theatre, have organized a circuit embracing four other Texas towns for the production of **Summer** opera and repertoire. Only good attractions will be booked.

Adelaide Ober, who is doing characters and heavy comedy business with **A Contented Woman**, is open to offers after May 1. Her permanent address is **Hastings-on-Hudson**, N. Y.

Mystic European Hotel is the new name for the Hotel Plunkett at Eighth and Spring Garden Streets, Philadelphia. It is managed by the proprietor, who will favor professionals with special rates.

The success of **Lothrop's** Opera House, Worcester, Mass., this season, under the management of **Alf T. Wilton**, has been pronounced. People have been turned away at many performances and attractions were anxious to play return dates this season. **Manager Wilton** has weeks of May 11-25 and open this season and is now booking time for the season of 1896-97.

The Howard Auditorium of Baltimore, Md., is a first-class combination theatre playing farce-comedy high-class burlesque and vaudeville attractions. The house which was recently rebuilt is beautifully finished and seats 1,600. **Manager James L. Kerman** has a few weeks for next season.

Frank Abrahams, whose animal impersonations are a feature with **Excelsior**, Jr., in which he plays **The Dog**, invites

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ANDREW MALK (D. W. Truss and Co., mgrs.): Syracuse, N. Y., April 14-15. Watertown 16, Oswego 17, 18, 19, Troy 20. ALABAMA (Clement Bainbridge, mgr.): Mauch Chunk, Pa., April 14. Plainfield, N. J., 15. Dover 16, New Brunswick 17, Elizabeth 18, Newburg, N. Y., 19, Kingston 22, Albany 23, Troy 25. AMY LEE AND FRANK DOANE: West Superior, Wis., April 14, Duluth, Minn., 15, Brainerd 17, Little Falls 18, Winnipeg, Man., 20, 21, Grafton, N. D., 22, Grand Forks 23, Crookston, Minn., 24, Fergus Falls 25, Weyburn 26, Morden 27, Fargo 28, Jamestown 29, Bismarck 30, Dickinson May 1, Miles City, Mont., 2. A. B. HARRIS' CIRCUS (W. S. H. Pitterson, mgr.): Pittsburg, Pa., April 14-18. Buffalo, N. Y., 20-25. A BREEZY TIME (Fitz and Webster): Oliver, Ill., April 14. NEW YORK CITY: May 1. Vandalia 17, Litchfield 18, 19. ADA RUDAN (Augustus Daly, mgr.): Boston, Mass., April 14-25. A. V. PEASCO'S STOCK CO. (Lou Duclou, mgr.): Kansas City, Mo., March 22-May 2. ANDERSON THEATRE: South Bend, Ind., April 13-18. ANNA E. DAVIS (Henry Blackader, mgr.): Keokuk, Ia., April 13-18. Fort Madison 20-25. Burlington 27-May 4. ALEXANDER SALVINI (W. M. Wilkinson, mgr.): Milwaukee, Wis., April 14. AMERICAN STOCK CO.: Appleton, Wis., April 13-18. A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Chicago, Ill., March 23-April 15.

A TURKISH BATH (E. H. Macoy, mgr.): Columbus, Ind., April 14. Greensburg 15, Connorsville 16, Montpelier 17, New Castle 18, Greenville, O., 20, Troy 21, Urbana 22, Marysville 23, Mechanicsburg 24, Springfield 25, Xenia 27, Washington 28, Circleville 29, Lancaster 30, Jackson May 1, Wellington 2.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6-indefinite.

A TEXAS STER (Hoyt and McKee, prop.): Spokane Falls, Wash., April 14-16.

BOWERY GIRL (Harry Williams, mgr.): Philadelphia, Pa., April 13-18.

BUNCH OF KEYS (Gus Bothner, mgr.): Worcester, Mass., April 13-18, Lawrence 20, Exeter, N. H., 21, Biddeford, Me., 22, Portland 23, Lewiston 25.

BACON STOCK: Portland, Ore., Jan. 27-indefinite.

COON HOLLOW: Thomaston, Conn., April 14.

CARRIE LOUIS (Edwin De Coursey, mgr.): Allentown, Pa., April 13-18.

CECIL SPOONER (B. S. Spooner, mgr.): Pittsfield, Mass., April 13-18, Gloversville, N. Y., 20-25.

CHAUNCEY OL'COTT (Augustus Piton, mgr.): Harlem, N. Y., April 13-18.

COOL'S BIG STOCK CO. (Floyd Crowell and Charles Mortimer): Washington, Pa., April 13-18.

CONROY AND FOX (William L. Malley, mgr.): Westfield, Mass., April 14, Northampton 15, North Adams 16, Bennington, Vt., 17, Glens Falls, N. Y., 18, 20, 21.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Minneapolis, Minn., April 13-18, Duluth 19, West Superior, Wis., 20, Ash 21, Eau Claire 22, Chippewa Falls 23, Stevens Point 24, Oshkosh 25, Milwaukee, 26-29.

CHICAGO CIRCUS: Nashua, N. H., April 14, Lawrence, Mass., 15, Haverhill 16, Amesbury 17, Portsmouth, N. H., 18.

CLAY CLEMENT (Joseph Adelman, mgr.): Quincy, Ill., April 15, Hannibal, Mo., 16, Sedalia 20, Springfield 21, St. Joseph 27.

CHARLEY'S AUNT (No. 2): Richmond, Va., April 14, 15, Norfolk 16, Wilmington, Del., 17.

COLEMAN: West Point, Miss., April 14, Oklahoma 15-18, Orléans 20-25, Rome 27-May 2.

DAN A. KELLY: Chicago, Ill., April 13-18.

DAN McCARTHY: Toledo, O., April 12-15, Cleveland, 16-18.

DOWN IN DIXIE: Toronto, Can., April 13-18, Rochester, N. Y., 20-22, Syracuse 23-25.

DR. HAVEN COMEDY (Eugene Rook, mgr.): Canton, O., April 13-18, Akron 19-25, Canton 27-May 2.

DONNELLY AND GIBARD (Albert and Riddle, mgrs.): Boston, Mass., April 13-18, Providence, R. I., 20-25.

DERRY WINNER: Chicago, Ill., April 13-18.

ELEONORA DUKE: Philadelphia, Pa., April 13-18.

EDWARD HARRIGAN: Brooklyn, E. D., N. Y., April 13-18.

EMILY BANCER (Our Flat, Thomas W. Ryley, mgr.): Richmond, Va., April 17, 18.

EMMA WELLS: Columbus, S. C., April 14, Wilmington, N. C., 15, Petersburg, Va., 16, Richmond, 17, 18.

ETHEL TUCKER (H. P. Meldon, mgr.): Holyoke, Mass., April 13-18.

EDDIE FOY (William A. Brady, mgr.): Kansas City, Mo., April 13-18, Denver, O., 20-25.

ENID MAVO (H. B. Farrel, mgr.): Webster, Mass., April 13-15, Danielson, Conn., 16-18, Southbridge, Mass., 20-22, Fitchburg 27-May 2.

ELDON'S COMEDIANS: Elwood, Ind., April 13-18, Logansport 20-25, Peru 27-May 2.

E. H. S. SMITH (Daniel Fionnn, mgr.): Toronto, Can., April 13-18, Buffalo, N. Y., 16-18, Toledo 16-18.

EMPIRE THEATRE (Frohman's): New York city Feb. 3-indefinite.

ERICK ECKSLER: Warren, Pa., April 14, Elyria, O., 15, Toledo 16-18.

EXPRESS THEATRE (Frohman's): New York city Feb. 3-indefinite.

F. BELL (John F. Byrne, mgr.): Lansing, Mich., April 7, Flint 8, Lima, O., 9, Findley 10, Tiffin 11, Fremont 12.

FANNY DAVENPORT: Boston, Mass., March 23-April 20.

FAST MAIL (Northern; Martin Golden, mgr.): Albion, Mich., April 13, Kalamazoo 15, Allegan 16, Holland 17, Grand Haven 18, Big Rapids 20, Ludington 21, Manistee 22, Traverse City 23, Petosky 24, Cheboygan 25, Sault Ste. Marie 25, Marquette 28, Ishpeming 29, Escanaba 30, Iron Mountain May 1, Menominee 22, FAUST (Labadie's): Canton, Mo., April 14, Carthage, Ill., 15.

FAUST (Morrison's): Rochester, Pa., April 13, Uniontown 14, Greensburg 15, Johnstown 16, Altoona 17, 18.

FAST MAIL (Southern; John B. Hogan, mgr.): Mobile, Ala., April 14, Meridian, Miss., 15, Columbus, 16, West Point 17, Aberdeen 18.

FOREPAUGH'S STOCK: Philadelphia, Pa.-indefinite.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): San Diego, Cal., April 14, Pasadena 15, San Bernardino 16, Riverside 17, 18, Pasadena 19, Santa Barbara 21, 22, Bakersfield 24, Visalia 25, San Jose 27, 28, Santa Cruz 29, Oakland 30, May 1.

FINNIGAN'S BALL (Murray and Mack, Frank T. Merritt, mgr.): Logan, Utah, April 14, Brigham City 15, Ogden 16, Park City 17, Provo 18, Grand Junction, Col., 20, Aspen 21, Leadville 22, Salida 23, Colorado Springs 24, Pueblo 25.

FLORA STANFORD (J. G. Glagow, mgr.): Lebanon, Pa., April 13-18, Lockhaven 20, 25.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Newark, N. J., April 13-18.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., April 13-18.

GUS HERGE (Jacob Litt, mgr.): Buffalo, N. Y., April 13-18.

GIRL I LEFT BEHIND ME: Detroit, Mich., April 19-25, Pittsburgh, Pa., 27-May 2.

GALLAGHER AND WEST (W. B. Watson, mgr.): Syracuse, N. Y., April 13-18.

GEORGE W. MORSE: Philadelphia, Pa., April 13-18.

GIBSON'S BURLESQUE: Boston, Mass., April 13-18.

GILDED AGE (Max Herman and Co., mgrs.): New York city 15-18, 22-indefinite.

GILDED AGE (Max Herman and Co., mgrs.): April 13-18.

HUMAN HUMOR: W. H. Morris, W. H. Morris, mgr.): Saginaw, Mich., April 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 61

AN OLD-SCHOOL ACTOR.



From photo by Falk.

CHARLES WALCOT.

There is in stage service to day no more distinguished survivor of the old stock company days than Charles Walcot who, with his charming wife, has been a member of Daniel Frohman's Lyceum Theatre company in New York for the past nine years. Although now in the very prime of life, Mr. Walcot has been an actor forty years, and made a great New York hit as long ago as 1861. Not a great distance from the Lyceum Theatre a representative of THE MIRROR found Mr. Walcot in his cosy "den."

"This," said the actor, lighting a comfortable pipeful of tobacco, "is the only room in which I am allowed to smoke." Leaning back in his easy chair he puffed out a cloud of blue gray vapor that conjured up a delightful retinue of reminiscences.

"The life of the stage," said he, reflectively, "fell naturally enough to my lot. My father was an actor, considered the best eccentric comedian of his day, and no doubt I inherited the theatrical bent. I was born in 1849 in Boston. I attended St. John's College, Fordham, N. Y., where I made my first appearance on any stage in a strictly amateur entertainment. Dec. 1, 1861, I was down for Sir John Falstaff, and for a Dutch part in The Seven Clerks, not to mention a comic song between times. In July of the same year the collegians gave a second performance, when I enacted a tragic role in Werner and sang two comic songs, in addition to managing the entire affair.

"Thus fairly started, I took to the professional stage immediately upon graduation from college. Appearing as a servant in The Lady of Lyons at Charleston, I quickly rose to second old man, and then to first old man. Soon removing to Cincinnati, where I was walking gentleman, I proceeded to Richmond as light comedian, and then to New York, when twenty-one years of age, as first character actor at the famous old Winter Garden. At this house, Nov. 1, 1861, I scored my initial popular hit as Pete in The Octoroon. So successful was this character that I received an offer from Alexander Henderson to play it in his English company at Liverpool, a company in which Henry Irving and John Hare were then beginning their marvelous careers. But I preferred a modest certainty in America to a risk across the ocean. Another season saw me at Laura Keene's New York theatre, the next at Ford's Baltimore house, and the two following with Clark and Booth at the Winter Garden again. I suppose that, had the Winter Garden never burned, I should have been there still, but it went up in flame and smoke, and the managers banished me to their Walnut Street Theatre in Philadelphia in 1866, where I remained, with few intermissions, as leading man for fifteen years, playing every kind of part in every sort of play, from the heaviest tragedy to the lightest farce, and managing the stage into the bargain.

"While at Laura Keene's theatre in 1866 I married Isabella Nickinson, the youngest daughter of John Nickinson, a well-known comedian. She was only sixteen years of age, but had advanced to first juveniles, and accompanied me to Philadelphia. The Quaker City was uncongenial at the outset, but we came to like it, and the people, I believe, grew to like us.

"Perhaps my first real experience away from the influence of the metropolis was in 1869, when I went to Portland, Me., with Joseph Jefferson. That was expected to prove a great year for Portland as the big steamer, the Great Eastern, was then coming to our shores, and it was thought that Portland alone possessed a harbor deep enough to accommodate the immense ship. A fabulous business boom was anticipated, and we hoped to float upon the crest of the swell made by the advent of the craft whose proportions were so enormously exaggerated. Of course, the Great Eastern avoided Portland, and the boom failed to appear. In 1862 I was Uncle Tom in Uncle Tom's Cabin at the Winter Garden. In September, 1864, I played Young Marlowe in She Stoops to Conquer at Laura Keene's Theatre, and W. R. Blake—the great Blake—Milnes Leavick, John T. Raymond, and Mrs. James H. Stodart were in the cast. I was then lent to Booth for Romeo and Juliet at the Boston Theatre, in support of Julia Bennett Barrow, a truly great actress now almost forgotten. I was Mercurio.

"A long tour in revivals of the good old English comedies followed, and in April, 1865, I played the title part in Boucicault's Myles na Cappaleen in New York. Then came the elder Sothern with whom I was Asa Trenchard in The American Cousin. In 1866 I went a-starring in Rosedale, having in my company Alice Gray, John T. Raymond, George F. De Vere and Fred Williams, father of Fritz Williams, now popular at the Lyceum Theatre. The rights to Rosedale were offered me if I chose to take the piece all over the country, but I demurred, and when at length my mind was made up to take it, some one else had secured it a few hours before my decision was reached. That was the time I probably let a small fortune slip through my fingers.

"Later in the same year I managed a successful Canadian tour, and also participated in the memorable celebration at Baltimore in honor of the tercentenary of Shakespeare's birth, the silken programme of which event I still preserve among my treasures beside that of the great New York production of Julius Caesar, also in 1864, when the three Booths, Junius Brutus, Edwin and John Wilkes, appeared together for the

only time. I was the Cassius, and Mrs. Walcot the Calphurnia. Edwin Booth's epochal run of one hundred nights in Hamlet at the Winter Garden soon followed, during which I played Horatio and my wife Ophelia, Edwin Varney and Thomas Placide being in the cast.

"A tour in The Colleen Bawn was undertaken in the Spring of 1866, lone Burke accompanying me as Eily O'Connor. In October of the same year I played with John S. Clarke to his great Major De Boots and Toodles, Agnes Booth appearing in the cast.

"Then came the first season in the stock company of the Walnut Street Theatre, Philadelphia, at the end of which Mrs. Walcot and I went to Mrs. John Drew's Arch Street Theatre, only to return to Walnut Street after one term at the Arch. Mrs. Drew, however, borrowed us for a benefit, I remember, in 1869, when she presented The Marble Heart. I was Volage. Louis James was the walking gentleman, and Fanny Davenport the soubrette with a song.

"Every Saturday evening it was customary to offer an extraordinary bill at the Walnut Street, two, or even three, plays being done at a single session. Here is the programme of one of those dreadful nights: I am down for Dr. Pangloss in The Heir at Law, Julia in a burlesque upon The Hunchback, and Pete in The Octoroon. Then, again, all of After Dark and Damon and Pythias was the card! Both came in those days, and I used to alternate Othello and Iago with him in Othello, and also change roles with him in King Henry VIII. King John and Cartouche was another double bill of ours.

"I have the programme of Jan. 15, 1872, when the elder Sothern—the programme spelled it 'Southern'—returned from his great success in England. Amy Roselle made her American debut then, and I was Asa Trenchard. I remember that one loyal Philadelphia critic published a statement that my performance in the piece was fully as good as the star's, and I have a pencilled note sent to my dressing-room by the great Sothern along with the notice mentioned. Here it is:

DEAR CHARLEY—Critics differ, you see, but I agree with this one. E. A. S.

"In 1872 we produced a comedy by Edmund Yates called A Black Sheep, which was utterly unlike Charles Hoyt's latest success. Lewis Baker, Lytton Sothern and Lewis Morrison were in the cast. Roland Reed and Lewis Morrison were once call boys in that old company, and Otto Skinner and John Mason were utility men. Later in 1872 came the first American production of Pygmalion and Galatea, with my wife and myself in the title parts, and on one Saturday night we did both this piece and The Duke's Motto!

"Among the many other stars with whom we performed were Dion Boucicault and Agnes Robertson, Adelaide Neilson, Agnes Ethel, Janauschek, Clara Morris, Barry Sullivan, Charles Fechter, Lucille Western, Charlotte Thompson, Billy Florence, John E. Owens, John Brougham, Emma Waller, Frank Chasfrau, E. L. Davenport, Louise Pomeroy and Ada Caven-dish.

"Faust and Marguerite we produced in 1873, G. D. Roberts being the Mephistopheles, I the Faust, and Lewis Morrison, since so famous in the great part, the Valentine. Charlotte Cushman, to my mind the peer among actresses, came in 1873, and one of my chief treasures is a note written by her to her manager, after leaving our house, concerning arrangements for a new tour. The manager gave it to me. She wrote:

Do you not think you could get Charles Walcot to play the opposite parts? He acts Bromley, as well as Dandy Dinnim, better than anyone else, and, judging from all I have seen him do, he is the best general actor in America. CHARLOTTE CUSHMAN.

"When we left the Walnut Street Theatre, I went to McVicker's Chicago theatre as stock star, appearing in The Exiles. On Feb. 22, 1879, I was Sir Lucius in a benefit performance of The Rivals tendered to Mrs. John Drew, Mrs. Walcot being Lydia Languish. This was Mrs. Drew's first appearance as Mrs. Malaprop, and Mrs. Barney Williams reappeared in honor of the beneficiary.

"Long, tedious tours in The Banker's Daughter, Divorces, Esmeralda, and Rose Coghlan's company followed, with engagements under Lawrence Barrett and Joseph Jefferson. It was along in 1887 that I suggested to Mrs. Walcot that we should look about for some soft spot in which to rest from the hard work of so many years, and, she assenting, I accepted Daniel Frohman's offer to join his Lyceum Theatre company. With him we made our bow in The Wife Nov. 1, 1887, and with him we hope long to remain, for no more congenial surroundings could be asked than those which he brings to his company.

"What I am now doing and have been doing for nine years barely seems eligible to the name of work. To learn three or four short parts in a season is very different from learning three or four long ones a week as we used to in the old days, and I do not suppose that a stranger dropping in at the Lyceum any fine evening now and seeing me there would ever dream that I had been Ingmar the Barbarian. But this thought does not lessen my peace of mind.

"When Joseph Jefferson and Billy Florence combined to present The Rivals not long ago, a telegram came to me from the former offering me my old part of Sir Lucius O'Trigger, but my contract with Mr. Frohman kept me here, and perhaps it was better so. This contract was originally made for a year, and renewed annually until a short time since when Mr. Frohman endorsed it thus:

This contract is renewed until Charles Walcot can it.

Turning, Mr. Walcot brought to light an old photograph which, in its original frame, hangs above his desk.

"This," said he, "is the only authentic picture of the elder Booth extant, and I regard it as priceless. It was given by Booth to my father, and Edwin Booth once told me that he took the picture himself in 1852. When I die the Players will get it, but not before."

Over at the Lyceum they tell the story of a clever sally by Charles Walcot. One of the men was recently chaffing another about the rather severe criticism of a certain morning newspaper.

"Well, I don't mind," returned the critic one, "considering the source. That paper smells to heaven!"

"Which is not surprising," observed Walcot, who overheard, "it has just been reduced to a cent!"

AN EXHIBITION POSTPONED.

The fourth exhibition of the Empire Theatre Dramatic School announced for last Thursday was postponed until April 16, as the students played at the Columbia Theatre, Brooklyn, for St. Mary's Hospital Benefit on 9. The usual triple bill will comprise A Sudden Shower, by Lindsey Harris, Twigg and Tudens, adapted from James Whitcomb Riley, by Annie Josephine Levi, and The Dummy by Alice Yates Grant.

W. S. Bates mgr. Stratton's Big Comedy Co. •

AND "IT WAS EVER SO."

And there came a man from out the multitude, of the tribe of Thespis, in the land of the eliminated "H." And he cried out with a loud voice saying:

"Behold! I did dream and a spirit appeared unto me and said: 'Arise thou and journey into the land of U. S., which being translated means unending shows, and, when thou hast therein arrived, then shalt thou see a strange people, who doth hunger for those of thy land; and wherein thou canst drop an 'H' and pick up a piece of silver of some value there—but, which thou shalt exchange for gold before they return, thereby enriching the people of thy own land—and the multitudes there shall encompass thee about and cry out with a loud voice, saying: 'Lo! there cometh among us people from out a distant land; to whom we must pay tribute, and bend the knee, else we shall not be considered an *east* and *recherche*, which being translated means 'in it!'"

And as he spoke they fell upon each other's necks, saying: "Now of a certainty shall we set forth, those of us who are considered the real thing, and journey to this promised land, where, in sooth, we shall gather in the shekels of the star spangled granger. Therefore, let us hence while silver is free!"

And it came to pass that they did hence.

Now, when they had come unto the gates of the city called Rainhill, behold! the inhabitants thereof did fall down before them, and gave them to drink of the juice of their vintage, and to eat of the flesh of their herds and flocks. And they clothed them in fine raiment and smote them hip and thigh with toe-kissing hospitality.

Now, when this had been done to them, as was foretold, the strangers did marvel greatly, and each spake unto his neighbor, saying:

"Now, verily, are we against a good thing. We must walk crooked, speak the tongue of our own land, and in our letters thereto grill the methods of this strange people. Then shall we harvest the dough for are not their granaries filled to overflowing? Those of our tribe and band have always arrived here with feet combined; therefore, of a certainty, we also shall wax rich! And when we have unwound our foreign feature string, to the extremity thereof, we will pack our scoop and journey back to the land of our forefathers. And as we return thereto, behold! we will wax exceeding merry and in the happiness of our hearts we will lift up our voices to deride the jesters we shall have seen in this foreign clime, and bestow upon the people of this strange tribe a gentle smile, which shall broaden into a large laugh!"

Now, among the people of the tribes in this new land were many inclined to droll antics and sayings, for wages, and these whispered, one unto another: "Lo! now will we lengthen our hairs and let our words tangle in our teeth, when of a certainty the people will cry out, saying: 'Behold! they are play-acting even as they do who have come amongst us!'"

And they did carry out their designs, even though the plague was at its height, and did increase the scourge tenfold, calling their depreciation by the name of imitation. And the dwellers in the land spake one unto his neighbor, saying: "Whom is it that they imitate?" And they did employ detectives to discover, and even the X rays, but to no purpose.

Now did the strangers from far lands gig a mighty giggle, and return unto the land of their forefathers. And, as they did journey homeward they were encompassed about with gold and precious stones, and their garments were filled to overflowing. And they cried out with a loud voice, saying: "We will now give a realistic imitation of depositing American gold in English and European banks." And it was even so!

Verily, there is little profit for a prophet in his own land!

VIEWED FROM ON HIGH.

I maybe don't sport no dress suit nor sit in the orchestra, but I want to know right here, see, right here, what settles the coffee—or to be smooth—what makes the spook travel? The "pass, 2 (circle) O.K., or 25 cents for a gallery ham rester?"

"What's the good o' art wit' out d' dough?" says our friend Steve Brodie, throwing his chest out. "Sure," I says. And then me friend Walker Stage gives Steve the snorty-sneer and says he, "What's the good of dough without the art?" "Sure," I says again. And then I chews it over and I chips in my bit. "What's the good of either without both?" I says—see?

Acting is art or ought to be. I likes acting, so I goes to see the shows. As I likes to view art from a high plane I sits in the gallery.

I never wrote no plays so I aint got no tacks in me chair if I sees a new play what looks like a winner. I don't want no fiery ink like what Faust signs the articles with neither, and not being no cook I don't serve no hot nor cold roasts, just square deals.

I don't like to be like the feller in Patience, though he's all the rage now, who everyone thought was so swift because nothing was good enough for him. He had his gang then and he's got 'em now. No, I don't yearn to educate the public taste. Being one of the public I wants to make my little talk on how I likes the educating.

Sometimes I does and sometimes nit. The art may be all right but the play may queer it for a winner. To be a winner a show wants to make you feel when you goes out that he's glad it ended that way. A show what makes you feel you're sorry it ended that way is bound to get the pallid cheek.

"That's where your taste needs educating," says me friend Walker Stage. That's all right. But when a feller tries to educate me taste to champagne when I always has took whiskey he's going up against a stiff game.

But he ought to get some credit and be ought to have a show. And instead of calling him down the main guys of the push ought to plug the game along for him. Everyone can't be a winner, of course, so when a feller puts up a good stiff game and gets licked don't give him the ha-ha—unless he's a quitter.

The world ain't got no use for a quitter.

THE GOD IN THE GALLERY.

THEATRICAL TREASURERS TO ENTERTAIN.

The seventh annual entertainment of the Theatrical Treasurers' Club of America is announced at the Broadway Theatre, Sunday evening, April 26. A long list of well-known actors and actresses have volunteered their services to help along the good cause, and a financial success is already assured. Tickets have been placed on sale at the principal theatres.

BOOTH'S PORTRAIT AT STRATFORD.

The Players' Club has presented a portrait of Edwin Booth in the character of Hamlet to the town of Stratford, Shakespeare's birthplace. The portrait will soon be formal y accepted and hung, and ten members of the Players' now in England will be present on the occasion.

REFLECTIONS.

Sarah Bernhardt and her company visited Niagara Falls April 7, taking a trip down the river gorge, going under Table Rock and the Horseshoe Falls, and seeing all the minor attractions. Bernhardt is said to have pronounced the Falls the grandest sight she ever looked upon.

Mary T. Stone read, last Thursday, before the Professional Woman's League, a paper on "Some Earlier Women of Our Stage." The careers of Eleanor Gwynne, Anna Bracebridge, Katharine Clive, Margaret Worthington, Sarah Siddons and Dorothy Jordan, covering the period between 1842 and 1860, were discussed at length, and Miss Stone remarked the fact that "in the old days, actresses of merit seem to have re-mained favorites for thirty or forty years."

Fanny Grant is engaged for the production of The City of Pleasure at the Bowdoin Square Theatre, Boston.

The success of John J. Burke in The Doctor has been so pronounced that Manager Edwin P. Hilton has booked for next season the best theatres, East and West. A very strong supporting company will be engaged.

Rose Coghlan was the defendant in a suit before Justice Stiner last week, brought by Barnutz and Diehl, furniture dealers, at 141 Seventh Avenue, who claim that the actress owes them \$31 for furniture purchased from them. Miss Coghlan did not appear in court to answer the charge and judgment was rendered against her.

The usual celebration on Shakespeare's birthday, April 23, will take place at the Edwin Forrest Home. An attractive programme is being arranged.

"When a newspaper man makes a bad slip in the theatrical business," said a manager-journalist to THE MIRROR yesterday, "he calls around among the managers to try for a position, and he finds that they are busy and unable to see him. If he is wise he will get back on some paper. Then, with its name in the corner of his card, he will find all doors open to him and managers perfectly willing to consider his applications. It makes a wonderful difference. I've experienced it myself."

Zelma Rawlston, the clever young character singer, recently offered to sing at the Salvation Army meetings conducted by Commander and Mrs. Booth, earning the personal thanks of the commander. Miss Rawlston has often volunteered her services when gratuity was the sole remuneration, seldom refusing to sing for a congregation when time and engagements permitted.

Eleanora Duse visited Harvard College April 1 with Mr. and Mrs. Higginson, of Boston, as a guest of their son.

Edmund Elton has replaced Porter J. White as Mephisto in Morrison's Western Faust company.

Lionel E. Lawrence is once more in advance of The Merry World. He was called back by Manager Patee to play Willard Simm's part during the latter's recent illness, but is now working ahead as before.

The First National Bank of Peoria, Ill., has purchased the Grand Opera House of that city. As the new owners have accepted the present lessees, Chamberlain and Barthold, the sale will involve no change in the management of the theatre.

The Emily Bancker company is making a second successful tour of the South this season.

The State Senate Committee to whom the bill providing that the State factory inspectors shall also inspect theatre buildings was referred has decided not to report the bill, and as it takes unanimous consent to take a bill from committee, it is thought the proposed measure will remain in stat

TELEGRAPHIC NEWS

CHICAGO.

Hall Says It is Dull in the Western Metropolis
—Personal and Professional Chat.

(*Special to The Mirror.*)

CHICAGO, April 13.

We have had an uneventful theatrical week here in Chicago, and the coming week bids fair to be equally tame. Last week's chief novelty was the first appearance of the English actor, John Hare, and he was cordially welcomed at Hooley's as the quaint old party in *A Pair of Spectacles*. Miss Neilson, his beautiful leading lady, made a most favorable impression in *Comedy and Tragedy*. To-night she was seen for the first time in *The Notorious Mrs. Ebbsmith*. To-morrow evening Mr. Hare will be seen in a triple bill, composed of *Old Cronies*, *Mammz*, and *A Quiet Rubber*; and later in the week *Comedy and Tragedy* and *A Pair of Spectacles* will be revived.

Manager Powers took a day off last week and moved into his beautiful new home on Grand Boulevard. For two days thereafter he and his family played to standing room only, but now they are settled and can find seats.

Minnie Maddern Fiske revived *Marie Deloche* at McVicker's Thursday night. To-night a large audience enjoyed her performance in *Divorces*, put on for her final week. During one of the trying scenes in *Cesarine* last week Mrs. Fiske fainted and the curtain was rung down. She recovered and bravely finished the performance. Her reception by the critics has been very enthusiastic. Mrs. Fiske, of New York, was her guest last week.

I am more than pleased to learn that my "brother-in-law," Justice W. E. Horton, of Mt. Clemens, Mich., has been re-elected for two years. He writes me and chronicles the arrival of Treasurer Nate Moore, of the Auditorium, also the departure for New York of Dave Warfield and Lee Harrison, the boy actor. "Nothing billed here at present," he says, "but Beeman's *Pepsi Gum* and *Franco American Soups*. House and janitor 'dark' all the week. A couple of new soubrette names for you: *Hope Clamfoot*, *Regalia Bubb*, and *Bijou Fester*." And he signs himself "yours in assumpsit." He adds as a postscript: "If we had a New York justice in with us we might form a circuit."

La Loie Fuller, supported by Will Sweatman, Julius Witmark, Fanny Wentworth and more calcium lights than Wilson Barrett could ever wish for, drew a large house to the Auditorium to-night and made a hit with her unique dances. She gives another performance to-morrow night.

Hoyt's *Contented Woman* entered on its fourth week at the Grand to-night and had the usual large house. It is here one more week.

Marie Wainwright's new play, *The Mystery of Anne Page*, did not fulfil expectations at the Schiller and it was taken off Thursday night in favor of *The Love Chase*, which met with a better reception. Last evening, Kellar, the conjurer, arrived with a box full of new tricks, was warmly welcomed by a large audience. He will be followed next week by Alexander Salvini in repertoire.

Ward and Vokes had a big week at the Chicago Opera House, and to-night James J. Corbett opened there in *A Naval Cadet*.

The English contingent at the Columbia has made a hit in *An Artist's Model* and it has been drawing large houses. To-night it entered upon its second week.

We were all pained to learn of the serious illness of Sam Meyers, formerly of the Columbia, than whom a more royal fellow never lived. Here's to his speedy recovery.

Sidney Drew and his talented wife will spend the season on their bikes in New York State. They have just closed two successful weeks here.

The Wife and Americans Abroad are being presented this week at the Haymarket Theatre by John Stapleton's clever stock company. Last Wednesday evening the Ringling Brothers prepared the public for three weeks of circus at Tattersalls by an illuminated night parade of great splendor, and the big building was packed at the season's opening Saturday night. It is a great big show.

Manager La Motte has just returned from Frisco, whither he went to consult with David Henderson, who is to be associated with him in the Schiller. The house will be brought down to the street level and redecorated throughout in time for the extravaganza opening in June, and it will be devoted to burlesque and extravaganza on the plan of the London Gaiety with a few star dates.

At the Academy yesterday The Derby Winner opened well, and The South Before the War was greeted by crowds at the Alhambra, where Hi Henry did a big week. I saw the Hi Henry parade last week, by the way. White silk "dicers" and "Happy Cal's" old "spread out" made it a block long. It looked like old times.

The dear old Richelieu closed Friday night last, but on Saturday the south half was reopened with the new sign, The Bemis Richelieu, and "the Cardinal" is still on deck to his old guests.

John W. Dunne was given a testimonial by the Cawthorn company at the Lincoln Friday night. The Elks and the Mystic Shriners participated.

Robert Mantell is at the Lincoln Theatre this week with his new bride in their repertory.

Up at Haymarket's Julia Street was succeeded by The Outcasts of a Great City.

The drama at Hopkins' Southside house this week is The Romany Rye, while at his Westside house Camille is given afternoons and The Wasterne every evening by a company headed by Ethel Brandon and Richard French.

My smiling friend Julian Magnus was one of

my court visitors last week. He heralds La Loie.

Harry Sommers' new opera, Miles Standish, will be heard at McVicker's early in May, dividing a week with the big *Rivals* production.

Everything is quiet here, even the criminals, and it is as dull in the Police Court as it is around the theatres.

"Biff" Hall.

PHILADELPHIA.

Buse, Irving and Terry in the Quaker City—Jennie Kimball's Will—Gossip.

(*Special to The Mirror.*)

PHILADELPHIA, April 13.

A brilliant list of attractions holds our theatres to-night and the openings promise one of the most profitable weeks of the season.

Madame Duse, the great Italian actress, appeared at the Broad Street Theatre as Camille, creating a profound impression. Magda, Cavalleria Rusticana, and La Locandiera are the repertoire for the five performances. Joseph Jefferson makes his first appearance at the Nixon and Zimmerman theatres here week of April 20 in Rip Van Winkle, Cricket on the Hearth and Lend Me Five Shillings. Camille D'Arville follows 27, Della Fox May 4.

The return and farewell engagement of Henry Irving at the Chestnut Street Opera House, with Ellen Terry and Lyceum company, began to-night, the bill being Merchant of Venice, with Macbeth and King Arthur for balance of week. Mr. and Mrs. Taber follow April 20, Elcesior, Jr., 27.

The friends of Walter Damrosch are working very hard to secure a guarantee fund for an operatic season of five or seven weeks at the Academy of Music next season, the subscription to be \$40,000, of which a majority has already been signed, and the prospects are encouraging for a Damrosch season.

The Walnut Street Theatre presents The Strange Adventures of Miss Brown, which is booked for two weeks. The plot is received by laughter and applause by a good house. Aubrey Boucicault in The Shaughraun follows 27.

Adam Trefts, the oldest theatrical doorman in this city, connected with the old Arch Street Theatre, died 10.

Miss Philadelphia, the new spectacular review, music by Herman Perlet, libretto, Edgar Smith; stage management, A. W. MacCollin; under management of Tyler and Askins, will receive its first presentation on any stage April 20, at the Park Theatre, for indefinite time. The complete company follows: Nancy McIntosh, Inez Mecusker, May Ten Broeck, Adele Farrington, Florence L. Wilkes, Helen Welch, Aggie Vars, Sylvia L'isle, Mabel Clark, John E. Henshaw, Charles Bigelow, Will M. Armstrong, Budd Ross, William Carroll, John B. Park, E. J. Williams, Ed Van Vechten, Talmadge Baldwin, and a chorus of seventy people.

The blackmailing trio, William Fuller, his wife, Kate Fuller, and Le Grand de Capers, all members of a theatrical combination, who were arrested here last week, were sent to prison, all pleading guilty of conspiracy to extort money. Fuller was sentenced to two years, Le Grand de Capers to one year and nine months in the Eastern Penitentiary, Kate Fuller to two months in the County Prison.

Creston Clarke, at the Grand Opera House, continues in favor, the business large. Programme for week, Don Cesar De Bazaar and Richelieu, three nights each. The season will run into May, when Clarke and the company will take a much-needed rest. Creston Clarke, with a stock company, will be found next season permanently located at one of our theatres.

Mlle. Loventz, Mr. Crawford, and Mrs. Spencer Ervin will give a matinee concert at the foyer of the Academy of Music 16, under the patronage of the Four Hundred. This is given as a compliment to Mlle. Loventz, who shortly sails for Europe.

Augustin Daly's new leading man, Charles Richman, made a grand impression here last week, and the "Richman smile" is already the talk of the lady patrons.

At the Girard Avenue Theatre, Manager George Holland is giving an elaborate revival of the funny play, Lemons, cast with the strength of his large and talented company, to splendid patronage. Robert McWade in Rip Van Winkle follows 20. The Shanty Queen 27.

Too Much Johnson, with William Gillette, is in its second week at the Chestnut Street Theatre to fair patronage, and will remain longer if business is up to the standard. The next attraction booked is Little Christopher.

Harry Williams' scenic novelty, A Bowery Girl, with Clara Thropp, John Daly, Emma Sardon, Andy Amann and a large company are at the National Theatre, with an interesting show opening with prospects of a large week's business.

George W. Monroe in A Happy Little Home plays a return date April 20, followed by The Great Diamond Robbery, second engagement within two months.

Muldoon's Mishaps, with William F. Carroll and dramatic cast, as also the Imperial Vaudeville company, being a double bill, the features at the People's Theatre this week. The variety acts include Stinson and Merton, Casey and Le Clair, Lillie Weston, Elinore Sisters, Arthur Rugby and others in a good, pleasing entertainment.

J. K. Emmet in Fritz in Love comes April 20, McKenna's Flirtation 27, Smith's Uncle Tom's Cabin May 4.

The Ticket of Leave Man at Forepaugh's Theatre, with George Learock, Martha Ford and the popular members of the stock company are seen to splendid advantage in this interesting melodrama, two performances given daily to profitable patronage. This has been the best paying season in the annals of the house. Hearts of Oak April 20.

The Mask and Wig Club of the University of Pennsylvania, which played No Gentleman of

France last week at the Broad Street Theatre to immense swell audiences, will repeat at the Bijou Theatre, Boston, matinee and evening April 21, and in New Haven, evening, April 22.

John L. Stoddard will give his first lecture in this city at the Academy of Music April 17. Four lectures follow, April 21, 24, 25, May 1.

The will of Jennie K. Flaherty, known as Jennie Kimball, the actress and theatrical manager, and mother of Corinne, who died at St. Paul March 21, was admitted to probate last week in this city, in which she had her home. Her entire estate, excepting \$1,000, which is left to Jennie A. Dyer, of Boston, is bequeathed to her daughter, Corinne K. Kimball, absolutely. The concluding clause in the instrument reads "Without imposing upon my dear daughter any obligation or responsibility, legal or equitable I address to her right feeling the following request: 'My husband, Thomas Flaherty, is an old man, who may not be able to support himself by labor, and who probably will not have sufficient estate to live without labor. Though he is in no wise related to my daughter, I request her to see that he shall not suffer want. Any reasonable contribution for his support, not exceeding, however, the sum of \$100 in any one month, I should request her to grant him. I reaffirm expressly, however, that the question of giving this support shall be absolutely in the discretion of my said daughter.'"

The Paint and Powder Club, of Baltimore, will give one representation of their musical extravaganza, Bluff King Hal, at the Academy of Music, April 19, for charity.

Paderewski's farewell recital occurs at the Academy of Music, afternoon April 15.

Buffalo Bill is in town, arranging for the opening of his Wild West Show, and will give the usual street parade 17, opening following day, and remaining until April 25. The show and attractions are about same as last year.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged features to medium business.

Stetson's Combined Uncle Tom's Cabin, with a big street parade, is a strong feature this week at the Standard Theatre, opening to crowded house. The Kodak, April 29.

Sam Meyers of The Sporting Duchess management is still at the Jefferson Hospital, and it will be a week before he will be able to go to New York.

The Fatal Card, after playing two weeks at one of the down-town theatres with an interval of one week, opened to-night at the Park Theatre. From April 20 Tyler, Akins and Henkels have rented the theatre from Manager Gilmore for six weeks at a weekly rental of \$500, with option of renewal indefinitely, and will produce their new local burlesque Miss Philadelphia.

A bust of Creston Clarke as Hamlet will be given as a souvenir of his seventy-sixth performance to the patrons of the Grand Opera House 23.

Mrs. M. D. Lee will present Mme. Marion Van Duy, dramatic contralto; Herr Louis Blumenberg, cellist; Lucie Dawson, pianist, and the Little Princess, a petite sweet sixteen with a sweet voice, in grand concert at Odd Fellows' Hall 28.

The theatrical season of 1895-96 is nearing its end. The circus is here. S. FERNBERGER.

CINCINNATI.

The Season Wanes on the Banks of the Ohio—The Anti-High Hat Bill Goes.

(*Special to The Mirror.*)

CINCINNATI, April 13.

The signs of the times indicate the approaching close of the season. Three of the theatres are closed, and this week the Walnut is dark.

An attraction had been booked, but Manager Haylin, fearing that it would not be up to the standard, canceled the date. Next Monday, however, the Walnut will be reopened with Little Christopher, and the season will continue a few weeks longer. The all-star performance of The Rivals is to be May 13.

As all roads lead to Rome, so this week do all things of theatrical interest turn to the Grand, where Sarah Bernhardt plays an engagement limited to five performances. To-night is the only time of Izyel. Bernhardt's acting was at once a triumph and a revelation, and she was greeted enthusiastically by an audience noted both for its quantity and quality. To-morrow is La Tosca, Wednesday matinee Camille, and Wednesday and Thursday nights Gismonda. The prices range from \$1 down. James A. Herne in Shore Acres is underlined.

Joe Cawthorn, the promising young comedian, did well yesterday in A Fool for Luck. There are a number of clever situations in the play and plenty of specialties. The advance sale is of a satisfactory nature.

Weber's Olympic company had Sunday audiences at the Fountain yesterday. It includes LeClair and Leslie, Delmore and Lee, Harry Hastings, Campbell and Caulfield, Dot Davenport and Agnes and Nettie Huffmann.

The audiences at Trilby at the Walnut last week increased with every performance, and towards the end of the engagement the houses were packed. Lackaye, Martinetti and Blanche Walsh were the favorites.

Herrmann had the boys from the Newsboys' Home as his guests at the Friday night performance at the Grand, and they were deeply moved by the tricks of the great magician.

Gracie and Barret, of The Green Goods Man, have volunteered their services for the benefit of Messrs. Schlessinger and Laumann at the Fountain Square.

Helen Sloan's benefit occurs at the Auditorium Wednesday, and Manager Baker, of Heuck's, has been tendered a testimonial benefit which will occur at that house May 4.

The first week of the anti high hat law has been most encouraging. Of course the prettier ones of the fair sex never needed urging as to their head-dress, but now the contagion seems to

have spread to all the ladies, and there have been evenings when the ladies without any hats were in the decided majority, and very, very few wore bonnets or hats that obstructed the view. The Fondick law in Cincinnati is a success.

WILLIAM SAMPSON.

BOSTON.

De Wolf Hopper Produces His New Opera—Gossip and News From the Other Theatres.

(*Special to The Mirror.*)

BOSTON, April 13.

Two new plays and two new operas are the principal attractions of the week in Boston.

For genuine novelty the feature of the night was the production of El Capitan, the comic opera by Charles Klein, and music by John Philip Sousa, which had its first performance on any stage by De Wolf Hopper's Comic Opera company at the Tremont. The cast was as follows:

Don Enrico Medigua	De Wolf Hopper
Senior Amabile Pozzo	Alfred Klein
Don Luis Cazarro	Thomas S. Guise
Count Bernardo Verrada	Edmund Stanley
Scaramba	John W. Parr
Montalba	H. P. Stone
Nevado	Robert Pollard
General Heriberto	Louis Shadur
Estrella	Edna Waller-Hopper
Isabel	Bertha Waltzinger
Princess Margianza	Alice Hosmer

The opera was cordially received and Mr. Hopper, despite extreme nervousness, made a most emphatic hit. The brilliancy of the setting and the catchiness of the music proved to be the features of the opera. There is a Sousa march in the second act that will be immensely popular, as it surpasses the composer's other works.

Ada Rehan opened a return engagement at the Hollis Street Theatre this evening, presenting The Countess Gucki for the first time in this city. When Miss Rehan was at the Hollis earlier in the year she broke the records of the house by the phenomenal business to which she played, and the prospects are that the present engagement will be quite as successful.

Frank Daniels opened an engagement at the Museum this evening, presenting The Wizard of the Nile, which will be the attraction for three weeks. Mr. Daniels has always been well liked here since the days when he first appeared as a

vitiation of Mr. Keith. The company is going to London this Summer, but Mr. Keith will be unable to accompany them, for he has made his plans for an earlier departure. He hopes to be in London while they are there, and will probably give a luncheon in their honor. During the evening the whole party was photographed for a special picture for the *Boston Journal*.

Lotta Denn Bradford was one of the witnesses in the suit brought by her brother and mother against the administrator of the estate of Judge John Spaulding.

The action of Mrs. Bradford is brought to recover \$75,000 damages for breach of an alleged agreement made by Judge Spaulding to leave her \$50,000 by his will, in consideration of her being generally helpful to him until his death; and the suit brought by her son Charles is to recover \$30,000 damages for breach of contract to leave him \$25,000 by will. The plaintiffs have secured a verdict for \$2,055.

Alice Keane has joined the stock co. at the Grand Museum.

Odette Tyler was so ill during the last of the engagement of *The Gay Parisians* that she could not play. She has gained sufficient strength to be removed to New York.

George Cayvan's first Boston engagement will be at the Tremont.

Annie Clarke has come on from New York to attend the trial of her suit against Nathan B. Goodenow, owner of the Grand Opera House.

The Sunday concert prohibition received a black eye at the Legislature to-day, as the petition for the law was referred to the next session.

JAY BENTON.

CLEVELAND.

Selma Herman's Debut—A Strong Summer Opera Company Engaged—Other Items of Note.

[*Special to The Mirror.*]

CLEVELAND, April 13.

After a long absence of comic opera, the clientele of the Euclid Avenue Opera House are favored this week by the annual visit of Francis Wilson and his company with Lulu Glaser, Rhys Thomas and John E. Brand in the lead. Wilson presents *The Chieftain* to-night, and a fine audience is in attendance. The *Merry Monarch* will be revived Thursday for the balance of the week. Joseph Haworth in repertoire and Margaret Mather are underlined.

Selma Herman, supported by George A. D. Johnson, a native of Cleveland, Frank Lander, and an excellent company, made her debut as a star here in *Leah the Forsaken* at the Lyceum Theatre to-night before a critical and crowded house. Both star and company received an enthusiastic welcome, and the engagement opens auspiciously. Besides *Leah the Forsaken*, Miss Herman will be seen in *Ingomar* during the week. Herrmann the Great will be seen the last half of next week. Ben Hur by local talent will be the attraction week of 27.

The Cleveland Theatre is crowded to-night, Lincoln J. Carter's scenic melodrama, *The Torpedo*, opening for the week. Newest Devil's Auction next week.

Both performances at the Star Theatre called forth the S. R. O. sign this afternoon and evening, when Bob Fitzsimmons and his athletic company, together with Russell Brothers' Vaudeville company, opened a week's engagement. A matinee will be given every day. Watson Sisters' company is the next attraction.

Haltworth's Garden Theatre will be much improved this Summer. Among the improvements Manager La Marche will put in an extensive electric lighting plant, and the Auditorium will be enlarged and furnished with an iron roof in place of the canvas one. The company will be one of the strongest presenting Summer opera in any city. The company will include Nina Bertini Humphries, Irene Verona, Eva Davenport, Mark Smith, Edgar Temple, Oscar Girard, Douglass Flint and Lindsey Morrison. Charles M. Pyke has been engaged as stage manager. The company will commence rehearsals in New York May 18.

Henry A. Clapp, dramatic critic of the Boston *Daily Advertiser*, has been delighting select audiences at the Stillman by his Shakespearean talks last week.

Last Friday evening the Elks entertained the members of the profession who had given their services for the benefit in the afternoon at the Euclid Avenue Opera House by a grand social session in their elegant parlors.

John A. Ellsler was the recipient of many social attentions from old Cleveland friends during the past week.

During Ellie Ellsler's recent engagement at the Euclid Avenue Opera House, A. F. Hart was impressed with the belief that she needs a strong domestic drama, and has made arrangements to have one written for her.

The ladies most graciously acquiesced in the new High Hat law during the past week.

WILLIAM CRANSTON.

WASHINGTON.

Grand and Comic Opera—Crane at the New National—Other Bills—Gossip.

[*Special to The Mirror.*]

WASHINGTON, April 13.

The second and concluding week of the Hinrichs' opera company at Allen's Grand Opera House opened with a capital representation of *Carmen* in which Madame Natali was particularly impressive in the title-role. *Rigoletto*, *Aida*, *Lucia di Lammermoor*, *L'Africaine*, and for the closing performance, a double bill, *Cavalleria Rusticana* and *Il Trovatore*, are promised.

William H. Crane in *The Governor of Kentucky* at Rapley's New National Theatre met with decided favor and the members of the supporting cast were roundly praised for their admirable work. The Two Escutcheons comes next.

Camille D'Arville Opera company in *The Magic*

Kiss opened to a very large audience at Albaugh's Lafayette Square Opera House. The opera was given a brilliant rendition and the excellence of the presentation by the talented star and assistants was repeatedly applauded. *Excelsior*, Jr., follows.

The Land of the Living attracted a very large audience to Rapley's Academy of Music. The production was finely mounted, and the interpretation was entrusted to an unusually clever company. Edgar Selden in *McKenna's Flirtations* comes next.

Flynn and Sheridan's Big Sensation—half white and half creole—for the second time this season tests the capacity of Kernan's Lyceum Theatre. Harry Morris' Twentieth Century Maids follows.

The concert given at Allen's Grand Opera House Sunday night by the artists and orchestra of Hinrich's Opera company offered an attractive programme, and drew a large audience.

Virginia Stuart has sold for \$500 to Caryl Wilson all the scenery, costumes, properties, personal wardrobe and effects in general of the play *A Woman of War*.

Margaret Dibden, who was hurt last week while bicycling, will be unable to appear again this season, and has therefore resigned her position with E. H. Sothern's company, and will remain here until fully recovered. Miss Dibden is a daughter of Fanny Addison Pitt, of Sol Smith Russell's company.

Last Thursday night the five hundredth performance of *De Koven and Smith's Rob Roy* occurred. A packed house was in attendance at the Lafayette Square, and a flashlight photograph of the audience was taken in honor of the occasion.

There will be no Summer comedy company this season at the new National Theatre, where for the last three years during the heated period this form of entertainment had been a success. During the vacation the house will be completely redecorated.

Managers Metzgerott and Luckett, of the new Columbia Theatre that is to be built on the site of the present Metzgerott Music Hall, have their first season completely booked.

The Apollo Quartette furnished the incidental vocal numbers in the presentations of *Romeo and Juliet*, *As You Like It* and *King Henry IV*, with the Marlowe-Taber company at the National Theatre last week.

JOHN T. WARDE.

ST. LOUIS.

Louis James and Olga Nethersole in Repertoire—Current Bills—Benefits—Notes.

[*Special to The Mirror.*]

ST. LOUIS, April 13.

Louis James opened his week's engagement of Shakespearean and classic plays at the Grand Opera House last night, appearing in a scholarly interpretation of *Macbeth* to a good audience.

He is supported by a strong company, at the head of which is Guy Lindsley, a young St. Louisian, who last night gave a fine characterization of Macduff. He is full of talent and magnetism and his many admirers last night gave him a right hearty welcome on his first appearance here as leading man. *Othello*, *Virginia*, *Julius Caesar* and *Romeo and Juliet* are the other productions in the week's repertoire.

Olga Nethersole opened to-night at the Olympic Theatre in a very artistic portrayal of *Camille* to an appreciative and fashionable audience. A well-selected company of artists support her. To-morrow night *Frou Frou* will be given, Wednesday matinee Denise, and for the rest of the week *Carmen*. Last night an extra performance of *Little Christopher* was given.

The Hagan had two fine audiences yesterday to see *A Green Goods Man*, which is a cleverly constructed farce comedy, full of fun from beginning to end.

The Black Crook drew the two usual big Sunday audiences to Havlin's yesterday. The scenic effects, the balloons and the specialties introduced during the action of the play are new and enter-

tainment. The attendance at the grand opera performances at Music Hall last week was not as great as was expected. The casts each night were very strong, and the performances artistic, and there is some doubt under the circumstances whether *Abbey*, *Schoefel* and *Grau* will send a grand opera company here again next season at least such has been the rumor.

Instead of giving a matinee last Saturday at the Grand Opera House, as is usually the custom, Francis Wilson gave one Thursday, thus giving the members of the *Abbey*, *Schoefel* and *Grau* Opera company an opportunity to attend a performance of *The Chieftain*. On Saturday Francis Wilson and his company all attended the performance of *Carmen* at the Music Hall, with Mesdames Calvè, Bauermeister, Van Cautereu, and Saville, MM. De Vries, Viviani, Carbone, and Lubert in the cast.

There will be several benefits next Monday night. Charles A. Stark, the assistant treasurer of the Grand Opera House, will have his benefit with *Marie Wainwright* as the attraction. On the same night Dick Rickey, the assistant treasurer of the Olympic Theatre, will have a benefit with the *An Artist's Model* company as the card.

Madame Melba was taken with the grip Thursday and left for New York the same night to place herself under the care of her physician. Wednesday she suffered with pains in her throat. She insisted on singing that night against the advice of her manager and sang as sweetly as ever, but when she returned to her dressing-room after the second act of *Les Huguenots* she could not speak above a whisper. She was hurried to the hotel. *Faust* was substituted for the opera advertised for Thursday night.

Colonel J. D. Hopkins was in the city last Wednesday and Thursday on business connect-

ed with his theatre. He returns here this week, when his suit against the management of the Union Trust Roof Garden for the cancellation of Lew Dockstader's contract comes up.

Manager William Green was able to resume the management of Havlin's last Sunday after several weeks' absence through illness.

The Monday matinees inaugurated by Manager Hagan at the Hagan a few weeks ago have been given up.

The Fencing Master was originally booked for this week at the Hagan, but the date was canceled by Manager Hagan.

Pete Lang and Rhys Thomas of the Francis Wilson company, and Lloyd Wilson of the A Milk White Flag company, have been engaged by Alexander Spencer for the *Uhrig's Cave* company this Summer, and eight or ten of the Francis Wilson company chorus have also been engaged. The season begins June 1, and the opening opera will be *The Gondoliers*. Dorothy is to be given the second week.

The Elks benefit took place at the Olympia Theatre last Friday afternoon and drew a packed audience. The programme included the second act of *Little Christopher*. James J. Corbett in a turn, the Elks Quartette, second act of *Strange Adventures of Miss Brown*, the Mirror Quartette, Sam Collins, assisted by May Clark Van Osten, from the Standard, Lew H. Carroll, and Saharet, the novelty dancer. About \$800 net will probably be realized from the benefit.

The cast of the company that will give the two operas, *Bohemian Girl* and *Lily of Killarney*, for the benefit of the Police Relief Association at the Exposition week of April 27, has been engaged, and they are now rehearsing.

James J. Corbett and Victor Maurel had a little friendly boxing set-to in one of the parlors at the Planters' Hotel Friday morning. Madame Calvè, Madame Nordica, Madame Saville, Madame Von Cautereu and Messrs. Lubert, Ancona and De Vries were present. Calvè got so enthusiastic that she gave an exhibition of bag punching.

W. C. HOWLAND.

PITTSBURG.

The Alvin Closed this Week—Attractions at Other Houses—Notes.

[*Special to The Mirror.*]

PITTSBURG, April 13.

The Two Escutcheons was greeted to-night at the Duquesne Theatre by a large and fashionable audience. The play and company made a favorable impression. A House of Cards will be presented the last half of the week. Lucille 29.

Hoyt's A Trip to Chinatown, a return engagement, opened at the New Grand to-night to S. R. O., this being the benefit night of Managers Schwab and McCullough. It proved a most brilliant testimonial. Next week, N. C. Goodman.

A Baggage Check drew a packed house to-night at the Bijou, and met with the approval of the audience. A Gay Old Boy next.

The Alvin will be closed this week owing to the inability to secure a good attraction. Next week, Olga Nethersole.

Horace Vinton's company attracted a good-sized audience at the East End Theatre to see *La Belle Russe*. Last half week The Black Flag will be presented.

W. Tuthill, in his attachment proceedings against the Gentleman Joe company, obtained judgment for \$118, the amount of salary due him.

Manager Gulick, of the Bijou, has returned home from a pleasant eastern trip. Preparations are under way at the New Grand for a grand revival of *Uncle Tom's Cabin*.

JOSEPH CROWN.

BALTIMORE.

Julia Marlowe-Taber, Joseph Hart, and Other Stars—Rumor of a New Theatre—Notes.

[*Special to The Mirror.*]

BALTIMORE, April 13.

Julia Marlowe-Taber and her excellent company presented *Romeo and Juliet* at Ford's Grand Opera House to a representative audience to-night. The Juliet of Mrs. Taber is an exquisite illustration of the light and shade of woman's nature, but it is not powerful. Mr. Taber is not an ideal Romeo. Next week, A. Palmer's *Trilby* company.

At Harris' Academy of Music, Joseph Hart is appearing in *A Gay Old Boy*, assisted by Carrie De Mar, Harry M. Morse, May Thompson, Al Leech, Leona Ambrose, Winfield Blake, Adel Archer, and Donald Harold. Ward and Vokes will follow with *A Run on the Bank*.

The Prodigal Father is at the Holliday Street Theatre, and will give place next week to The Trolley Party.

McKenna's Flirtation with Frank J. Keenan as Ryan, the retired milkman, drew well to-night at the Howard Auditorium. Edgar Selden appears as McKenna and Kitty Hill as McKenna, Jr. Next week, John F. Field's Drawing Cards.

The Twentieth Century Maids, with Harry Morris as the star feature, entertained the patrons of Kernan's Monumental Theatre to-night, and will be followed by the Night Owls Burlesque company.

The subscription performance of John W. Albaugh, Jr.'s play, *Trenton*, will take place tomorrow evening at the Lyceum Theatre. Next Friday afternoon, at Harris' Academy of Music, there will be a benefit performance for the Society for the Prevention of Cruelty to Animals. Among those who will take part are Julie Marlowe-Taber, Robert Taber, John W. Albaugh, Jr., Joseph Hart, Carrie De Mar, Winfield Blake, and Albert Leech.

Blanche Walsh will come to the Howard

Auditorium as a member of the Summer stock company.

Romaine, or *Rescued from the Grave*, a four-act drama written by Julia Jones of this city, was produced at Harris' Academy of Music last Thursday evening.

I understand that several capitalists have been looking at the Easter Building on Baltimore Street, which is now vacant, with a view to erecting a new theatre. The location is the very best in Baltimore.

The performances of *Bluff King Hal* by the Paint and Powder Club at Ford's last week were largely attended. Charles E. Ford, the author, was presented by the club with a handsome testimonial in the shape of a beautiful vase.

HAROLD RUTLEDGE.

THE CIRCUS SEASON

Successfully Opened in Chicago by Ringling Brothers' Great Show—The Exhibition.

[*Special to The Mirror.*]

CHICAGO, April 12.

The Ringling Brothers' World's Greatest Circus, Menagerie and Hippodrome opened its season in Chicago on Saturday night at Tattersall's building, which has been in the hands of an army of workmen for the past month, resulting in a wondrous transformation. The improvements have been many and elaborate, the new opera chairs, handsomely appointed boxes and other conveniently arranged seats made it most comfortable for the thousands of people who witnessed the initial performance. The tastefully arranged draperies and thousands of flags festooned in numerous artistic designs and the great amphitheatre packed from pit to dome formed a most inspiring scene. Society was out in force, the attractive toilets of the fair sex being numerous and in harmony with the gay surroundings.

The performance was far beyond expectations, in fact an innovation in the circus business. The Ringlings achieved a most emphatic success last year, but from indications it will be even greater this season. The growth of this enterprise has been phenomenal. A few years ago the Ringlings were almost unknown, and now their names are a household word, and this quintette occupy a very enviable position as managers and purveyors of amusement on a mammoth scale. They have reached the pinnacle by employing honorable methods in all of their dealings, both with the public and otherwise, and they have hosts of friends throughout the country.

The programme was long and not of the conventional order, but contained features, novelties, and a general brilliancy that rendered it decidedly refreshing. The performance opened with a superb preliminary concert by the Royal Hawaiian Band, under the baton of Prof. J. S. Libarnio; their work was much enjoyed. Then came the circus proper, opening with a grand triumphal pageant, which was done on a scale of grandeur, the costuming and general appointments being gorgeous and costly.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per page blue. Quarter-page, \$1. Half-page, \$1. One-line, \$1. Professional cards, \$1 per line for three months; Two-line ("display") professional cards, \$2 per line for three months; \$3 for six months; \$5 for one year. Manager's Directory cards, \$1 per line for three months. Reading notices (marked "R") or \$2.50 cents per line. Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

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NEW YORK, - - - APRIL 18, 1896

The Largest Dramatic Circulation in America

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AMERICAN.—THE LAW OF THE LAND. BROADWAY.—EXCELSIOR, JR., \$15 P. M. BIJOU.—THE WIDOW JONES. EMPIRE.—BOHEMIA, \$15 P. M. GARRICK.—THE SQUIRE OF DAMES, \$15 P. M. GRAND.—KATE CLAXTON, \$15 P. M. GARDEN.—HIS AGENT BOY, \$15 P. M. HOYT'S.—A BLACK SHEEP, \$10 P. M. HERALD SQUARE.—HEART OF MARYLAND, \$15 P. M. HAMMERSTEIN'S OLYMPIA.—MARGUERITE. KEITH'S UNION SQUARE.—VAUDVILLE. KOSTER AND BIAL'S.—VAUDVILLE, \$15 P. M. LYCEUM.—THE PRISONERS OF ZINDA, \$15 P. M. PALMER'S.—MADAME SANS GENE, \$15 P. M. SANFORD'S.—J. K. EMMET. STANDARD.—CHIMIE, FAIDEN. TONY PASTOR'S.—VAUDVILLE.

BROOKLYN.

AMPHION.—EDWARD HARRIET. COLUMBIA.—THE SPORTING DUCHES. MONTAUK.—THE BOSTONIANS. PARK.—TRILBY.

HOBOKEN.

LYRIC THEATRE.—A HAPPY LITTLE HOME.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

OF PROFESSIONAL INTEREST.

On another page of THE MIRROR this week is printed the first of a series of three articles formulated by FRANKLIN H. SARGENT, and entitled "An Open Letter to the American Dramatic Profession." These articles develop a fanciful "proceeding in equity before the court of public interests" in "a certain case wherein the intelligent theatregoing public is plaintiff and the leading actors of America are defendants," the main premises alleged in the complaint being that the actors aforesaid have been and are negligent to their public trust in failure to keep the standard of their art equal to that of other arts, "by carelessness in self-training and discipline, in lack of scholarship and in lack of system"; that "they have failed to keep abreast of the civilization of the day, particularly in educational methods; that they have allowed and still will fully allow experimental efforts to take the place of studious, well-prepared results, and the appearance on the stage of persons ignorant of the very elements and grammar of their profession; and that they have distrusted and obstructed all efforts looking to the development of educational system, technical perfection and scholarly standards in the theatre and the establishment of a preparatory training school."

The quaint and forceful legal style employed by Mr. SARGENT in these documents gives them a novel interest, while the thoroughness with which he has treated the subject will give weight to the matter he offers for consideration. The actors are made to answer categorically the allegations of the complaint, and after the legal formalities have been exhausted there are direct and veritable responses by members of the profession whose opinions have been sought by Mr. SARGENT upon vital questions.

The meat of the matter, of course, is found in

the questions propounded and the responses thereto. These queries are: (1) "What is your opinion of the present condition of the actor's art?" (2) "What, in your judgment, is most needed for the improvement of the actor's art?" and (3) "Should there be a special and technical education for the young actor prior to his or her first professional experience?"

These interrogatories are responded to by members of the profession whose experience and reputation make their conclusions valuable. It will be seen from the first article of the series, however, that these experts differ in opinion on the first question propounded. The answers to the other questions and the summing up of the case will prove unusually interesting.

THE OHIO HAT LAW.

VARVING accounts of the effect of the new law prohibiting the wearing of hats in theatres in Ohio were noted last week. The law could not possibly have gone into force at a more critical time, as it at once encountered all the glories of Easter millinery.

At the Fountain Theatre, Cincinnati, it was reported, the law was rigidly observed. On the house programme the terms of the statute were stated, and the manager requested patrons of the gentler sex to aid in its enforcement. In addition to this precaution, the doorkeeper of the theatre, loudly but in civil language, requested women to remove their hats upon gaining their seats. It is said that the women at this theatre generally and gracefully complied with the law thus made clear.

At other theatres in Cincinnati, the report goes, it was different on Easter Monday. There had evidently been no particular managerial effort to emphasize the legislative enactment, and a majority of the women, gay and determined in Easter bravery, enjoyed the performances and each other's new head gear without let or hindrance, while the men in the audiences, uncovered as usual, dodged about in the wilderness of new hats as they had been wont to do, and thus must have gained little satisfaction from the plays. And yet at these theatres, it is said, later in the week the example of many women who gradually uncovered their heads as curiosity regarding Easter novelties was satisfied bore fruit, and the number of base-headed women steadily increased from night to night, which goes to show that woman will emulate woman even when she refuses to obey the law.

To the credit of male gallantry it may be said, however, that but one man is recorded to have availed himself of the remedy afforded by the new law in case of its violation and boldly demanded that a woman in front of him should remove her hat. To the credit, also, of woman's tact in emergency it may be added that this particular—and probably fair—one "took off her hat with grace and alacrity," as the report hath it.

In Cleveland and other Ohio cities the new law has practically been ignored without embarrassment to anyone, which would seem to prove that a remedy so drastic directed against a detail of attire in public and involving the rights of individuals can really be of little effect where a community pays no attention to it. But if women in any number remove their hats their habit will eventually become fashionable. THE MIRROR, in discussing this question heretofore, has suggested milder means that would no doubt be more influential toward the reform aimed at harshly by the Ohio statute.

When the Ohio law was first enacted several influential women in Cincinnati, construing it as a snub against their sex, threatened to have introduced in the Legislature a bill to prevent men from leaving theatres in that State between the acts "for drinks." That would be as impolitic as the other measure. Any woman who visits a theatre with a man should make her association so interesting in the entr'acte intervals that her companion would never think of breaking the symmetry of the companionship by going out. What law itself is powerless to accomplish may be enforced by other means. As has been indicated, there are other ways of reforming the theatre-hat nuisance than by legislative enactment. And the reformation of man's bad habits in the theatre is within the province of woman herself.

THE answer of the Rev. Dr. JOSEPH PULLMAN, the Methodist preacher of Bridgeport, to the suit for libel brought by JANE MAY, the pantomimist, is characteristic. The preacher practically admits that his pulpit utterance complained of was directed at Mlle. MAY, yet for legal purposes he claims that it was "impersonal."

A YOUNG Chicago clergyman who has been dismissed by his vestrymen for "unpriestly conduct in a hotel" had already excited their ire during the late season of fasting and penitence by declaring that he proposed to go to the opera, "Lent or no Lent." A philosophic observation on this case would perhaps be that so mettlesome a young man ought never to have

donned the cloth, and that he would probably go his gait even if such a thing as the theatre was unknown.

PERSONALS.

PAGE.—Thomas Nelson Page, the writer of Southern stories, is at work upon a dramatization of his novel, "Polly."

SHEEHAN.—W. T. Sheehan, who has been a member of Joseph Murphy's company for ten years, will have an important part in next season's production of The Donagh. Mr. Sheehan is a character actor of remarkable skill and finish.

CAYVAN.—Georgia Cayvan returned last Tuesday from Virginia Beach, where she had been spending the Winter months. Her starring debut at Palmer's next October will be made in a comedy called Vanity Fair, by C. F. Godfrey.

JEFFERSON.—Joseph Jefferson delivered his happy and instructive lecture on "Dramatic Art" before the students of the Pratt Institute, Brooklyn, last Tuesday afternoon. His audience was very enthusiastic and responsive.

DAIROLLES.—Charles Frohman has released Adrienne Dairolles for the rest of the season in order that she may join Beerbohm Tree's Haymarket Theatre company in London. Miss Dairolles will sail on the *Etruria* on April 18.

BENTON.—Jay B. Benton, THE MIRROR's able Boston correspondent, is doing the dramatic work for the Boston *Journal* temporarily in addition to his regular duties as assistant managing editor of that paper. W. E. Bryant retired from the dramatic editorship of the *Journal* recently.

WILKISON.—W. M. Wilkison, Salvini's manager, left for Chicago Saturday night. He will return to the city about May 1.

CODY.—Colonel William F. Cody ("Buffalo Bill") announces that this is his last season as a showman. He will devote his future years to his paper, the Duluth *Press*, and his scheme for establishing a model colony on the Shoshone River in the Big Horn country. A canal one hundred miles long will be one feature of the outfit, and the Colonel's good friends, Messrs. Kicking Bear, Short Bull, American Horse and Charging Crow are said to be with him heart and soul. But the small boy will miss the Wild West more than words can tell.

BUSBY.—Amy Busby will play the heroine in William Gillette's new war play, *Secret Service*. She is still under contract to Charles Frohman although she has been loaned to recent productions of other managers.

LINGARD.—W. Horace Lingard is reported to be dying in a hospital in Leeds, England.

MCCLELLAN.—George McClellan will next year direct the affairs of Nat C. Goodwin.

EYTINGE.—Mildred Eyttinge, who is one of the cleverest amateurs in New York, was very successful in the Comedy Club's performance of Dandy Dick at the Carnegie Lyceum last week. Miss Eyttinge played the part originated here by Ada Rehan.

TERRY.—Ellen Terry celebrated her forty-eighth birthday on Feb. 28, having been born in Coventry in 1848. Her parents were in that year on a tour with Miss Acosta. The nurse who officiated remembers that Terry, pure, departed with the company a few days after his daughter was born, and that Mrs. Terry was able to follow him two weeks later.

MODJESKA.—Notice is posted at Santa Anna, Cal., that the township in which Madame Modjeska's mountain home at Arden is located will be thrown open in a few weeks for settlement. The actresses' land is not likely to be affected, as it has been surveyed, and she has a patent for the property from the Government.

RUSSELL.—Sol Smith Russell is said to be meditating a revival of Katherine and Petruchio for next season—a rather radical departure from his present style of work.

HAWORTH.—Joseph Haworth was the guest of honor at a cosy social evening given by the Tippecanoe Club of Cleveland on April 4.

ROSE.—Edward E. Rose, who is staging the Boston production of *The City of Pleasure*, is one of the brainiest stage directors in this country. For our seasons he filled this position at the Boston Museum, and much of the success of its biggest productions was due to his ability and skill.

THOMPSON.—No actor takes a keener delight in the details of make-up than W. H. Thompson. He owns nearly three hundred character wigs. In *The Law of the Land* he wears a wig that he once used in *The Octoroon*; this is the first time in his professional career that he has worn the same wig in two different plays.

HOWE.—Owing to the death of a near relative, Walter Howe has been suddenly called to England. He will return in August to continue to play the part of Gerald Auster in the *Fatal Card* company.

LOTTO.—Fred Lotto, after a twenty-five years' residence in this country, became last week a naturalized citizen.

WHEATCROFT.—Nelson Wheatcroft is serving a double purpose by the interesting public performances of his pupils of the Empire Theatre Dramatic School. Not only are these exhibitions useful in giving opportunities to the students, but they are means of introducing the works of dramatic authors whose talents might otherwise find little encouragement. Several writers have found Mr. Wheatcroft's matinees a stepping-stone to more ambitious things.

TERRY.—When John Hare opens at Abbey's next week Mr. and Mrs. Fred Terry will be found to have left his company. They are to sail for England on Wednesday, April 22, by the *Tentonic*. Mr. Terry and his wife have been engaged by George Alexander to open at the St. James' Theatre next October in a new play by

R. C. Carton. They are also to originate the leading parts in Mr. Pinero's new piece that is to follow Mr. Carton's. They have made many friends during their American visit, and it is likely that we shall see them both again at no distant date.

A NOTABLE DINNER TO MR. DALY.

The dinner of the New York Shakespeare Society to Augustin Daly—information of which THE MIRROR gave to its readers several weeks ago—will take place at Delmonico's on April 22, the eve of Shakespeare's birthday.

Mr. Daly's response to the letter of the Society's president, Appleton Morgan, tendering him this compliment, reads as follows:

To make any response to your letter, save in compliance with the wishes of your society, would be hard indeed, for though it is difficult for me to contemplate without dismay the prospects of a function in which I am to be conspicuous in any degree, yet I recognize in your invitation the spirit which we are all anxious to see prevail: that of encouragement to every effort to keep the stage up to the highest standards. In this design Shakespeare has given the first and greatest assistance. It is safe to say that were it not for his genius dramatic art would never have attained so high a rank among English speaking people. But his votaries have never been disheartened in combating lowering tendencies in the drama, whether they are associated, as you are, for literary purposes, or are players or managers devoted to ideals in art. Men are found in every generation laboring to make the stage worthy of his great productions, and to keep alive the flame of high ambition in the dramatic world. All that tends to this end must be agreeable to me, although I may for the moment be asked to sacrifice a reserve more congenial to me than applause. In this view of my duty to the cause in which you and I are enlisted, you in your society, I in my theatre, I cheerfully place myself at the disposal of your committee, with whom I shall be glad to confer.

The members and guests will comprise many of our most distinguished citizens, who are desirous to bear public testimony, as Mr. Morgan felicitously phrases it, to Mr. Daly's loyalty, scholarship, and devotion to the highest standards of dramatic excellence, especially in the mounting of Shakespearean comedy.

Walter S. Logan is chairman of the committee having the dinner in charge. The other members are Cushman K. Davis, Alvey A. Ade, Charles E. Phelps, Martin W. Cooley, Charles W. Dayton, Lemuel E. Quigg, Henry T. McCoun, Ferdinand P. Earle, Thomas W. Keene, William Ordway Partridge, Wilton Lackey, Edward Hagaman Hall, Thaddeus B. Wakeman, Andrew J. C. Foye, W. O. Bates, Frederick Taylor, Morris K. Jesup, Robert E. Dowling, Nelson Wheatcroft, Nugent Robinson, Harrison Grey Fiske, L. Latif Kellogg, William T. Gibson, Gen. Henry L. Burnett, N. Archibald Shaw, Jr., Gen. Thomas Wilson, William W. Kenly, Henry E. Abbey, Wallace Bruce, John Malone, and Reuben Skinner.

THE THEATRES OF MEXICO.

Parry Landis, the Chicago scenic painter, has returned from a Mexican town with contracts for the Caldevar Theatre at Zacatecas and the Guerrero at Puebla. He reports that theatres are not well patronized in Mexico, probably for the reason that only indifferent Spanish and Italian companies tour the country. But there are many fine play-houses, none the less. The new Teatro Juarez, at Guanajuato, to be opened in May, is a magnificent edifice, which has been twenty years in construction and cost \$900,000 in Mexican money. There are other new houses at San Luis Potosi and Zacatecas, comparing favorably with many theatres in this country. In the City of Mexico are three theatres and a permanent circus, none of them first class, although a population of 250,000 might be supposed capable of supporting at least one play-house worthy the name. A peculiar custom prevalent in Mexico is that of selling a ticket for a single act of a play. One may see an entire play by purchasing a large ticket with a coupon for each act, which gives a sitting in the best rows of the orchestra circle, reserved for this purpose. A ticket for only one act involves a seat outside this charmed circle, and its holder is expected to retire voluntarily at the end of the act or pay again.

AN ENGLISH COMIC OPERA SEASON.

Paul Steindorff and Thomas Ebert will inaugurate a season of comic opera in English at the American Theatre May 18. The Bohemian Girl, Mikado and Mariana are among the operas to be sung, and Dorothy Morton, Laura Millard, Joseph F. Sheehan, Joseph Lynde and W. H. Clarke are engaged. Frank C. Thayer will be business representative.

QUESTIONS ANSWERED.

J. K. SMITH Maxine Elliot is a native of Rockland, Maine.

DRAMATIST. Norwalk, Conn.—The American Dramatists Club does not admit women members.

CHARLES K. CRAW. Faribault, Minn.—Laura Burt first appeared in public at the age of eight years in a hall in Cincinnati in a dialogue with Little Harry Hicks, in February, 1880. Five years later she made her debut at Henck's Theatre, Cincinnati, as a singer and dancer in *Nip and Tuck*.

J. M. CHARDON. O.—Forget-Me-Not is owned by Rose Coghlan, and cannot be played honestly without paying royalty.

W. G. G., Augusta, Ga.—According to best information, the actress about whom you inquire is studying in Europe.

PROFESSIONAL.—A letter addressed to Alice Fischer, Harcourt, care of THE MIRROR, will probably lead to the information you desire about membership in the Twelfth Night Club.

CHARLES WELCH. Rochester, N. Y.—I.—E. E. Rice has an office in Albany's building. 2.—C. E. Rice and Lederer may be addressed at the Casino. 3.—Mr. Proctor's vaudeville theatres are open the year round.

M. R. BOSTON, Mass.—I.—Chauncey Olcott was at one time a member of Denman Thompson's company. 2.—A. C. Orlcott was also a member of the same company and is, we believe, now connected with Mr. McFarland's traveling company producing the play.

H. L. RICE. Brooklyn, I.—Mrs. G. H. Gilbert is the wife of the late George Henry Gilbert, a well-known dancer and matre de ballet. 2.—The name Kyle is pronounced Coughlin.

READER. 66 Franklin Street: Grace Hall was formerly connected with burlesque. She is now living in retirement in Lynn, Mass.

CONSTANT READER. San Francisco

THE USHER.



The editorial in last week's *MIRROR* on the subject of dramatic criticism in New York has excited widespread interest, and from the written and spoken expressions that have reached the paper its views are very generally shared by managers, actors and playgoers.

One of our foremost managers, in a conversation yesterday, voiced his satisfaction that the organ of the dramatic profession had called attention prominently to a state of affairs from which every legitimate manager in New York suffers.

"Of course," said he, "some managers have to consider on which side their bread is buttered and for that reason they do not dare to express their real opinions concerning this subject. But I am sure that when they speak truthfully they agree that the present condition of dramatic criticism here is responsible in a large measure for the great risk and the frequent losses that attend worthy managerial efforts."

The critics cannot be depended upon to encourage any theatrical policy that aims to maintain a good artistic standard. Flippancy, narrowness and incapacity for impartial judgment combine to paralyze high endeavor. Formerly it was possible to obtain a fair hearing for plays of a certain grade of excellence, but nowadays nothing except things that have either the elements of fads or sensations can secure a consensus of favorable criticism."

Another leading manager expressed his delight on Saturday with *THE MIRROR*'s editorials. He seemed to be struck especially by the reference to the narrow-mindedness of those critics who were singled out from the rest as being men of undoubted honesty of purpose.

"Several of the men in question," said the manager, "are as unfit to sit in judgment on plays and actors as are the writers who obtain commissions on the theatre advertisements in lieu of salaries. Once upon a time—or to be explicit, a dozen ago—the critics spoken of by *THE MIRROR* were efficient aids to dramatic art, and to the business prosperity of the theatre also. But to-day? To-day they rightly belong in the Home for Incurables."

"These estimable and originally potent men have grown worse than useless. Long years of professional fault-finding have transformed them into crabbed, carked and circumscribed reservoirs of bile, whose intentions are honorable but whose performances are deplorable. They are no longer able to form independent judgments; they are no longer capable either of sympathy or enthusiasm; they think backward, as the crab crawls backward; they are not in touch with contemporary thought or feeling; they sit in their orchestra seats like sour hermits, chewing the cud of present discontent, and lamenting the joys of a vanished period. Their views have ceased to have a bearing upon the theatre of to-day, except as a detriment to its progress in the right direction."

One would suppose that men whose business is criticism would realize that they themselves, in their public character, are proper subjects of criticism. As a matter of fact, however, they are hyper-sensitive on this point, as I have reason to know.

Many of them are foolish enough to suppose that they are beyond the reach of criticism and that their work is not legitimately an object of review. In this estimate of their infallibility no one else participates.

The impeachment of a dishonest or an incapable critic is a benefit to the community as well as to the stage.

The dinner that is to be given to Augustin Daly by the Shakespeare Society on Wednesday night of next week promises to be memorable. The company will not be large, the number of covers having been limited to seventy-five, but it will comprise representative men from nearly every field of metropolitan activity.

Mr. Daly in the past has modestly declined many similar compliments from leading New York clubs, but he yielded to the Shakespeare Society's solicitation for the reason that that body is devoted to a field of labor that bears kinship with his own practical illustrations of the immortal poet's works.

It is well that the Shakespeare Society has prepared this compliment to Mr. Daly. The achievements of foreign actors and managers in staging Shakespeare have been celebrated with feast and with oratory in New York. Mr. Daly's services in that direction have been equally notable, and I am glad that at last suitable recognition of his achievements is to be bestowed upon him.

Mrs. Potter, before her departure for San Francisco, was busy denying published reports as to the reasons for her leaving Mr. Daly. Her plans, despite these denials, have certainly undergone a change since January last. On the 15th of that month she was interviewed by *THE MIRROR*'s Boston correspondent in her dressing-room at the Hollis Street Theatre. The statements Mrs. Potter made were published at that time in the *Boston Journal*.

Mrs. Potter then said definitely that she would be back in America on Nov. 15 next to begin her second tour under Mr. Daly's management. "Mr. Daly has made plans to produce tragedy instead of comedy for his great productions next year and Mrs. Potter will play the leading parts in them," said the *Boston Journal*.

Mr. Daly, who wisely holds his own counsel when newspaper controversies are in progress, has said nothing for publication regarding the termination of his arrangements with the Potter-Bellew company. It is surmised, however, that he does not regret it.

If the "colloquial embellishments" contributed to *His Absent Boy* by Mr. Rosenfeld are the slang and silliness with which the otherwise good dialogue is besprinkled, it passes my under-

standing why that volatile playwright thinks that he could possibly enhance his reputation by getting his name on the bills as Mr. Neumann's collaborator in the adaptation.

It is less surprising that Mr. Palmer should have withheld Mr. Rosenfeld's name than that he should have failed to remove the excrescences in question.

I do not think the "colloquial embellishments" have augmented the success of the farce, which is fortunately funny and clever enough to win popularity in spite of them.

Mr. Barnard, Secretary of the American Dramatists Club, has closed the catalogue of play titles that he has been compiling for the Club's annual List, which will be published about the first of next month.

The List will be more voluminous than last year's, which was the first, and therefore incomplete in certain respects. Mr. Barnard has taken great pains to cover the field thoroughly this time.

The Publication Committee, who have the business end of the List in charge, report that nearly all the leading managers have engaged advertising space.

There have been numerous attempts to force runs and then recuperate the losses on the road," observes the *Chicago Evening Post* in speaking of the past season in this city. "Such schemes are usually futile. The 'road' is more discriminating than Gotham."

There is no lack of discriminating people in New York, but unfortunately it is not that class that makes up the bulk of our amusement patrons. The dominating public here is composed chiefly of persons that are fickle, frivolous, bland and ignorant of the rudiments of dramatic art. They run hither and thither, drawn principally by motives of curiosity, thirst for new sensations, or conversion to ephemeral fads. Their erratic fancies are fed by the press.

Some day, no doubt, an intelligent and well-equipped effort will be made in this city to bring back to the support of the theatre the class that has been alienated from it. Of course, under present conditions such an effort would have to be backed in such a manner that it would be independent of newspaper endorsement and of the patronage of the though less multitude.

I believe that every legitimate manager would heartily welcome an enterprise whose ultimate result would be to emancipate them all from the precarious and shifting influences to which they are now subject.

The Frohmanns intend to go more extensively into the management of stars than formerly. On their list for next season are John Hare, Olga Nethersole, E. H. Sothern, John Drew and Chevalier.

Mr. Hare, Miss Nethersole and Chevalier were first exploited in this country by other managers. It would seem that the policy of the Messrs. Frohman is to acquire stars rather than to create them. With the exception of Mr. Drew they all hail from merry England.

Stars last longer than plays, for when they obtain a following they usually keep it. Although they come high sometimes, and the manager's profits are less in proportion than in the case of a successful piece, the gains of which he controls solely, they are better investments in the long run.

As *THE MIRROR* took occasion to note recently, the editor of the London *Stage* is conducting a crusade against the excessive railway rates for touring companies in England. His object is to abolish certain concessions that are granted to a favored few and to secure a uniform and lower rate for all companies.

An influential committee has been formed which will head a delegation that will wait upon the railway authorities early next month. It will be introduced by Lord Glenesk, supported by representative members of the profession, including Henry Irving, Augustus Harris, Beerbohm Tree, George Alexander, J. L. Toole, and practically all the London and provincial managers.

In this country, owing to the interstate law, unjust discriminations cannot be made; nevertheless, the tendency of the railroad associations to "inch up" on party-rates, if not to abolish them altogether.

Last week the passenger agents of the railroads West of Chicago decided to abolish the two-cent rate for parties of ten or more, thereby increasing the cost of transporting companies over the lines in question one-third—a big item.

MAXINE ELLIOTT WILL NOT STAR.

Rumors have been ripe of late that Maxine Elliott was to star next season under the management of a well-known theatrical syndicate.

"It may sound boastful," said Miss Elliott to a *MIRROR* reporter yesterday, "but I have really received offers from nine different managers for next season. I am quite undetermined what I shall do. It is more than probable that I shall stay in New York and play special engagements in new productions. One manager wanted to star me next year and offered me very tempting inducements. But I think I possess a few grains of common sense, and I feel that it would be very absurd of me to even think of starring unless I had a very clever play in which I was sure to be successful. No, I don't dream of such a thing."

"This week I expect to leave for San Francisco to visit my mother and my sister Gertrude, who has just finished her first season on the stage, and has already been remarkably successful."

FROHMAN'S COMPANIES CLOSING.

"Several of my companies close this week," said Charles Frohman to a *MIRROR* reporter yesterday. "The season's backbone is now fairly broken and I have no further productions to make this year except, of course, *Thoroughbred*, *The Fountling*, and my two *Charley's Aunt* companies close on Saturday. All my thought and labor is now for next season's productions. Let me say that, although I have not yet cast any of them, it is a ticklish matter casting a new play, and with the exception of Mr. Gillette, who has definitely agreed to appear in his play of *Secret Service*, not a single other actor under contract to me has yet been assigned a part in any of my productions."

THEATRICAL MECHANICS' ASSOCIATION.

At the last meeting of Newark, N. J., Lodge 28 the following new members were initiated: Phil Sheridan, of the City Sports Park Beyer, known professionally as Apollo; and John C. Miller, a member of Hopkins' Trans-Oceanic forces. Walter Ford, author of "The Sunshine of Paradise Alley," was elected an honorary member. The lodge has received a new waltz composed by Edward Quinn, of England, and dedicated to the members of Lodge 28, of which the composer is an esteemed member.

THE NEW YORK DRAMATIC MIRROR.

PLEASURES OF ONE-NIGHT STANDS.

The pleasures of one-night stands was forcibly illustrated in a recent experience of a quartette of The Old Homestead people.

The company appeared at Bennington, Vt., on Sunday night, and Mr. and Mrs. Cressy, R. J. José, and W. H. Maxwell determined to go to New York to spend Sunday at home, intending to rejoin the company on Monday. They took the local train, which consisted of one car, to North Bennington, where they would catch the express.

Although in a "prohibition" State, the car was filled mostly with drunken men, and their insults to Mrs. Cressy brought on a slight unpleasantness. On arriving at North Bennington the pleasing information was furnished that the train was three hours late, so the ladies' room was sought as the most available place of refuge. The next few minutes demonstrated conclusively that with one woman and three men the most astute commander cannot form a hollow square with the woman in the centre.

So with José and Maxwell following Mr. Cressy took his grip in one hand and his wife in the other and made a masterly retreat. Upon getting outside his eyes were gladdened by the sight of a hotel on the opposite side of the street, to which he led his forces, followed by a number of the enemy. The hotel door being unlocked the party entered, and shutting the door in the face of the mob they shouted in tones of thunder—stage thunder—that the first man who entered would be shot. What they would shoot them with no one on earth knew.

Having foiled the enemy Mr. Cressy struck a match and immediately discovered a white-faced man with a double-barreled loaded shotgun, who, evidently regarding the party as a desperate gang of burglars, commanded them to "sit down," and the force of circumstances and the gun caused them to "sit," and they "staid sit" for five mortal hours in that dark and dismal hotel office while Old Sleuth stood guard over them with his gun.

The combined eloquence of Maxwell and Cressy and the tears of Mrs. Cressy and even the sweet tenor voice of José moved him not. Firm as a rock he stood. So they "sat" until the train had gone and assistance came, and then the man with the gun discovered that they really were actors and not robbers. He consented for one dollar each to give them breakfast and drive them back to Bennington where they were greeted by the rest of the company.

CISSEY FITZGERALD WILL STAY HERE.

Cissy Fitzgerald's contract with Charles Frohman terminates this week. She will return to this country next Fall and play a two months' engagement at Koster and Bial's. Mr. Frohman himself advised her to this step.

At the end of her engagement at the music hall Miss Fitzgerald will probably originate a part in a new farcical comedy under Mr. Frohman's management.

"I have paid Miss Fitzgerald \$300 a week since she starred under my direction," said Mr. Frohman to a *MIRROR* reporter yesterday. "She will receive a much larger salary at Koster and Bial's. No, there is no truth in the report that she is to return to England for good."

THE FROHMAN-MANSFIELD BREAK.

The shortest engagement on record was Daniel Frohman's management of Mr. Mansfield. The latter says that the manager wanted him to sign a new contract. Mr. Frohman, on being questioned, says this was not the fact.

"Mansfield wrote me a letter," he says, "asking me to change and rescind certain conditions in the existing contract, which both parties had already approved and signed. This would have led to hopeless entanglements, so I preferred to cancel the entire deal. Mansfield is a great actor, and could really do great work if he were emancipated from business cares."

COLLEGE GIRLS AS ACTRESSES.

The dramatic Association of the Packer College Institute, in Brooklyn, presented Scribe and Legouë's dainty comedy, *The Ladies' Battle*, before their papas, mammas, and friends Saturday evening. President Maud Weston made a little speech in behalf of the Association, and then the play went on. A most creditable performance was given, individual hits being scored by Ethel Pafford, Ethel Webster, and Grace Munro. Helen Herrmann, Adele Walter, Lise McCarter, and Bessie Thompson all gave promise of much talent. A novel feature were the pretty girl ushers in charge of Minna Behr.

PERLEY GETS THE DUCHESS.

Charles Frohman has entered into an arrangement with Frank L. Perley by which The Sporting Duchess will tour next season under the latter's direction. The production—scenery, costumes, properties, and horses—will be identically the same as that which recently completed its lengthy run at the Academy of Music. R. A. Roberts has been engaged to stage the play, and Mr. Perley intends to retain as many of the original cast as possible. Only week stands will be played, and Pittsburg will be the Western limit of the tour.

MILN'S BACKERS WENT BACK ON HIM.

The company that supported George C. Miln during his recent disastrous engagement at the Broadway theatre claims to have received no salaries for the last week's work. Mr. Miln has written apologetic letters personally to the members of the company assuring them that he is not responsible for the dishonesty of his backers and begging them to accept this apology as an I. O. U. for future payment.

SELLING STOLEN TICKETS.

On Saturday night the treasurer of Miner's Eighth Avenue Theatre caught a boy selling tickets in front of the theatre at a cut rate. The boy confessed that the night watchman, George Guel, had given him the tickets to sell. Louis Robbie, manager of the house, thereupon had Guel arrested on a charge of petty larceny. He was held in \$5000 for trial.

ACTORS' ASSOCIATION.

At the next meeting of the Actors' Association eleven directors are to be elected. They are to act as incorporators, and at once obtain a charter from the Legislature. They will also be the trustees of the Association for one year. The meeting will be held at Mathew's Dancing Academy, 100 West Thirty-fourth Street, on Sunday, April 26, at 7 P.M.

DALY'S CLOSES THIS WEEK.

Daly's Theatre will close for the season on Saturday night. Madame will then go to Brooklyn for a week with the original company, and will probably close there.

PROFESSIONAL DOINGS.



From photo, by Morrison.

Robert Drouet, whose portrait is presented above, has won distinction both as an actor and in the field of dramatic authorship. Among other successful plays he wrote *Doris* for Effie Eller, and appeared as her leading support in that and other pieces for several seasons. When *Doris* was presented in Chicago, Elwyn A. Barron referred to Mr. Drouet in the *Inter Ocean* as one of the best young leading men on the stage. His acting as De Neipperg in *Madame Sans Gêne*, now running at Palmer's Theatre, certainly justifies this opinion. Mr. Drouet has not settled his plans for next season.

The Lost Paradise company was unable to fill its date at Bristol, Conn., on April 6, owing to a railroad wreck near Bridgeport.

Ben S. Thiess, well known in his section as the manager of the Birmingham, Ala., Opera House, has resigned his position.

During the matinee performance of Michael Strogoff on Wednesday, April 5, at the Lyric Theatre, Hoboken, Stage Manager Bartlett Cushing suddenly collapsed, suffering from an attack of vertigo, and had to be carried off the stage. He revived afterwards and was able to leave with the company for Easton, Pa.

John A. Lane, the veteran Shakespearean actor and scholar, has again joined Alexander Salvini's company, leaving the other day for Chicago. Mr. Lane's engagement is for next season also.

Grace Lyndon, who was Lady Brandon in *The Power of Gold* last season, is now playing Ruth Masters, the adventuress, in *The Law of the Land*.

The Wicklow Postman, now in the northwest, is coming eastward and reports excellent business.

The Depot Carriage and Baggage Company, of Kansas City, states that it was not in their hands that a trunk of Thomas W. Keene's lately went astray, as was heretofore reported. The trunk, as a matter of fact, was missed by the Keene property man, and was found in Dallas, Texas, by the Kansas City transfer company.

Cecil Spooner has added Mugg's Landing to his repertoire by permission of C. A. Shaw.

George Ketcham has leased the Columbus, Ohio, Grand Opera House, which Charles Miller manages. It will be added to a circuit including Buffalo, Cleveland and Toledo.

A site has been secured in Portland, Me., for the erection of a new \$100,000 theatre, work on which will commence on May 1.

Charles J. Harris has assumed the management of the Grand Opera House at Davenport, Ia., and will remodel and refurbish it.

Charles Baetz, manager of the Opera House at Sandusky, Ohio, was married on April 8 to Dorothy Matern, an estimable young lady of that city.

Louise Rial was specially engaged for the production of *The City of Pleasure* in Boston.

W. R. Griffin, Ziska and Aggie Montgomery, of the Vincent Streeter company, were married at Racine, Wis., March 14. The bride is a sister of Eva Vincent.

The New York Shakespearean Club will have a banquet at the Hotel Maribor on April 25.

Last Thursday night some miscreant treated the Shakespeare statue in front of Schiffmann's Pavilion at Coney Island with a coat of green paint. A reward of \$100 is offered for the detection of the vandal.

Frank

AT THE THEATRES.

Fourteenth Street.—The Village Postmaster. Comedy-drama in three acts, by A. D. Hall and Jerome H. Eddy. Produced April 10.

Seth Huggins John Harper Ben Deane Edward Todd Thomas Jefferson Huggins Caleb Springer Rev. Charles Gibbs Silas Toner Jim Penney Miranda Huggins Mary Barden Hattie Burley Samantha Huggins Letitia Dean Lura Mrs. Charles Gibbs

Seldom has a new play received a warmer or more inspiring welcome than that accorded The Village Postmaster at the Fourteenth Street Theatre last night. The house was crowded and a magnetism of friendliness toward the play and its authors seemed to inspire everybody in the audience. There was hearty applause all through the evening, and if last night's reception of the play be any criterion, it will achieve a very genuine success.

A homely story of the New England pastoral life of forty years ago, interwoven with many quaint drawings of rustic character and rural simplicity, is the basis of The Village Postmaster. Seth Huggins, postmaster, dictator, grand mogul and Cæsars of a little New Hampshire hamlet, has a pretty daughter, Miranda, whose high school education has just been completed in Boston. John Harper, a young inventor, loves Miranda, but the wily old postmaster forbids their marriage. A village lawyer, Ben Deane, political healer and occasional helper in the post-office, is also a suitor for Miranda's hand, and her father naturally prefers the man of most use to him. Ben Deane has been secretly betrothed to a poor seamstress, Mary Barden, but he leaves her and, when John Harper goes to Boston on a business trip, makes open love to the postmaster's daughter. Miranda has sworn to be true to Harper and their promises to write regularly are faithfully kept. But soon the Postmaster goes away and places Deane in charge of the mails. The unscrupulous lawyer intercepts the lovers' correspondence. Miranda comes to believe that Harper has forgotten her, and she consents to wed Deane. Returning home for the wedding, the Postmaster overhears a conversation between Deane and his discarded sweetheart in which she accuses him of having betrayed her, the lawyer's prospects are promptly squelched, and Miranda given to the man of her choice, who opportunely appears in time to enjoy his rival's discomfiture.

In this treatment of homely and familiar things, and of unromantic people, the authors have shown a remarkable freshness of observation. They have looked at the life they depict with keen eyes, and their play has an entertain ing veracity that is irresistible.

Much of the effect of the play is due to the spirit and earnestness of its interpreters and to the vitality and truth of its stage pictures. Mr. Eddy and Miss Ives have been extremely fortunate in having their play directed by such a skilled master of the art of stage management as Eugene Presbrey. Episodes in themselves feeble and inexpensive have clearly been rendered effective and interesting through his talent.

The play has also been aided in every material way. The scenes are quaint and real; the clothes worn by the actors have the stamp of genuineness. Last of all, the play is perfectly acted by a company whose individualities have been subordinated greatly to the help of the general picture.

The acting is, indeed, so good that the mention of anyone must almost necessitate a mention of all. It may be said, however, that E. J. Morgan in a character of no great inherent strength created a most marked impression. He acted in a quiet, intense way that made him the dominating figure of every stage picture in which he participated.

The Village Postmaster deserves to succeed and it probably will. Life in a small New England village does not offer many dramatic possibilities but Mr. Eddy and Miss Ives have more than justified their humble choice of subject. The production is a credit to all concerned—to its authors, to Mr. Presbrey and to the excellent company, every member of which seems actuated by real artistic impulse.

American.—The Law of the Land.

American melodrama in four acts. Produced April 10. W. H. Thompson Frank Losee Harry Mainhall E. J. Heron Amy Bushy Grace Lyndon Jettie Lewis Anna Barclay

Beyond recording the fact that The Law of Land was received with the vociferous approbation of a packed house at the American Theatre last Tuesday, scarcely anything remains to be said. The play belongs to that class of dramatic products which Francisque Sarcey denominates as "authentiquement mélodrame." Such plays attain their whole purpose when they succeed in satisfying the audiences they are written for. The Law of the Land unquestionably hit the mark its author aimed at; each time the curtain descended on a climax, there was ear-splitting applause from gallery, balcony and parquette.

The author of the play modestly refrained from proclaiming his name on the programme. He is believed to be George Hoey. The plot of the play is turgid to a degree. There is a ravenous Jew who holds a mortgage on the estate of an old Southern gentleman. There is an octocon slave with two children—one her own offspring, the other a noble and angelic creature without a single damning drop of black blood. There is a high-spirited young Southerner and his deadly enemy, the usurper of his name and estate. Both want the district nomination for Congress, both are after the same woman. The ensuing complications may be easily conceived. When the octocon is called upon to choose the child of her own flesh and blood, she of course selects the white girl. When the ravenous Jew forecloses the mortgage, the white girl is forced to mount the auction block along with the other slaves of the plantation. When the heroic planter and his rival in love and politics have reached the last climax of declamatory vituperation, the comic man of the play arrives with evidence to prove that their positions should be reversed; that the villain has really been masquerading under the hero's name and that the beautiful young white girl—who has been bought by Richard Payton and Richard Payton is the owner and master of this place." Complexity is need in such a melodrama and The Law of the Land is involved enough to suit the most exacting tastes.

The acting throughout was excellent. Once

again W. H. Thompson proved his inherent gift for mounting a trivial and inconsequential part. He played the old Southerner of wealth and status who is forced to pocket his pride and endure the insults of his oppressor. Mr. Thompson's individual treatment of the part made it singularly sympathetic and human.

As the heroine Blossom, Amy Bushy did all that was possible with a part that gave her scant opportunity for effective work.

The comedy element which was absolutely extraneous and irrelevant woke great applause from its skillful treatment by E. J. Heron and Annie Barclay. The others of the cast were intelligently rhetorical and robustous and did their work in precisely the right way.

People's.—The Trolley Party.

Farcical comedy in three acts. Produced April 10. Timothy Tubbs John Hope Jr. John Hope Sr. Harry Selton Snarky Cash Thomas Felix Officer Conductor Motorman Mrs. John Hope Miss Julia Hope Pauline Harriet Kittle Miss Tillie Hope Edna

Timothy Tubbs has a new play received a warmer or more inspiring welcome than that accorded The Village Postmaster at the Fourteenth Street Theatre last night. The house was crowded and a magnetism of friendliness toward the play and its authors seemed to inspire everybody in the audience. There was hearty applause all through the evening, and if last night's reception of the play be any criterion, it will achieve a very genuine success.

A homely story of the New England pastoral life of forty years ago, interwoven with many quaint drawings of rustic character and rural simplicity, is the basis of The Village Postmaster. Seth Huggins, postmaster, dictator, grand mogul and Cæsars of a little New Hampshire hamlet, has a pretty daughter, Miranda, whose high school education has just been completed in Boston. John Harper, a young inventor, loves Miranda, but the wily old postmaster forbids their marriage. A village lawyer, Ben Deane, political healer and occasional helper in the post-office, is also a suitor for Miranda's hand, and her father naturally prefers the man of most use to him. Ben Deane has been secretly betrothed to a poor seamstress, Mary Barden, but he leaves her and, when John Harper goes to Boston on a business trip, makes open love to the postmaster's daughter. Miranda has sworn to be true to Harper and their promises to write regularly are faithfully kept. But soon the Postmaster goes away and places Deane in charge of the mails. The unscrupulous lawyer intercepts the lovers' correspondence. Miranda comes to believe that Harper has forgotten her, and she consents to wed Deane. Returning home for the wedding, the Postmaster overhears a conversation between Deane and his discarded sweetheart in which she accuses him of having betrayed her, the lawyer's prospects are promptly squelched, and Miranda given to the man of her choice, who opportunely appears in time to enjoy his rival's discomfiture.

The plot, of course, simply serves as a connecting link between numerous incidents of a farce-comedy order. Timothy Tubbs has invented a new style of trolley cars. Incidentally he becomes the victim of various pranks played upon him by a mischievous urchin.

A millionaire by the name of Hope becomes interested in the trolley car invention. When Tubbs falls in love with one of Hope's pretty daughters, the bad boy steals her diamonds and throws suspicion upon the inventor. This leads up to a series of ludicrous complications.

Hope puts a detective on Tubbs' track, and the inventor, in turn, enlists the services of the bad boy, a tramp, and several others in order to set matters right.

An amusing character is that of an old aunt in the Hope household. She becomes smitten with Tubbs, and finally traps him into a proposal of marriage when the inventor mistakes her for the millionaire's daughter.

The Garnella Brothers kept the audience in roars of laughter throughout the performance. Robert Garnella was anything but a thing of beauty in his make up as Timothy Tubbs, but the fun-loving contingent in the audience would no doubt have been willing to vote him a joy forever. His numerous drolleries and acrobatic antics kept the humorous ball rolling from start to finish.

Equal amusing in his way was Richard Garnella as John Hope, Jr. What he doesn't know in reproducing the deviltry and mischievousness of a typical bad boy is not worth knowing. Moreover, he can dance with exceptional grace and agility.

Alice Warren as Kittle and Gilbert Sarony as Tillie Hope were both good, and introduced several taking specialties. Charles J. Stine, who proved very amusing as the tramp, was also effective in his specialties.

The singing of the Lyceum Comedy Quartette was enthusiastically applauded, and J. W. Kelly, the Rolling Mill Man, whose specialty is introduced in the third act, shone, of course, as the bright particular star of the evening.

Of the supporting cast Edgar Halstead, W. F. Granger, John E. Ince, Olive Evans, Olive White and Stella Wilson were worthy of mention.

Sanford's.—Fritz in Love.

Comedy drama in three acts, by A. D. Hall. Produced April 10.

Philip Blanford Wm. T. Doyle Michael O'Donoghue James H. Grimes Dick Tablet Garrison Ball Amos Ruggles George Hernandez Kate Trevor A. M. Mortland Mrs. Walkingham Clutterbuck Hattie F. Neill Nora O'Donoghue Grace Pierrepont Mary Ruggles Louise Simpkins Podie Lillie Simmott Minnie Horie Loesher Fritz Schultz J. K. Emmet

At Sanford's Theatre last night a large and apparently satisfied audience witnessed the first production in New York of A. D. Hall's new comedy-drama, Fritz in Love. The principal work is done by J. K. Emmet, to fit whose stage abilities the play was written.

The scenes in the play are laid in the Pennsylvania mining region, but are not notably dramatic. On the whole the piece is neither very interesting nor humorous, but it affords Mr. Emmet a medium for the introduction of well-executed dances and several songs.

The supporting company is very good, including William T. Doyle, who does excellent work as Philip Blanford, the bad man of the piece, James Griffiths as Michael O'Donoghue, Garrison Ball as Dick Tablet, and George P. Hernandez as Amos Ruggles, Grace Pierrepont as Nora O'Donoghue, Annie Mortland as Kate Trevor and Hattie F. Neill as the Aunt who did satisfactory work in the principal female parts.

Turn Hall Theatre.—Othello.

Revised in Italian on April 9.

Duke of Venice B. Ciambelli G. Zacone G. Zacone Gratianno L. Belli G. Quarante Iago G. Quarante Othello I. Bellini I. Bellini Cassio L. C. Zumbo G. Benetti Desdemona G. Malzone A. Zoli Emilia A. Catarsi Iacopo Paolini, the young Italian tragedian who has been giving some admirable performances of Shakespearean and romantic plays in this city, obscurely and unpretentiously appeared as Othello last Thursday and again evidenced his remarkable gifts for poetic impersonation.

Signor Paolini is a comparatively young man, but he has been well schooled in the Italian tradition of the higher drama. He is young, handsome and graceful. Every word he utters is illuminated by keen and sympathetic intelligence. He has absolute control of his resources, and in his moments of impulse he is quite as convincing as when passive and restrained. His performance of Othello would leave no doubt in the mind of any intelligent spectator of the genuine and unmistakable talents of Signor Paolini.

As usual, his support was grotesquely inadequate. The actor who played Iago conceived it in a humorous way and lost no chance of winning a laugh from the audience.

Signor Paolini's next appearance here will be in a modern Italian play, The Fortune Hunters.

Irving Place.—Der Herr Senator.

Georg Engel, the distinguished German comedian, made his American debut at the Irving Place Theatre last Thursday evening in the title role of Schopenhauer and Kadelburg's farcical comedy, Der Herr Senator. The piece had been previously presented in New York, so that the player and not the play was the thing on this occasion.

Herr Engel established himself as a prime favorite from his first entrance, and laughter reigned supreme in every scene in which Senator Andersen is the central character.

The Senator is a typical Hamburg merchant, who is inordinately impressed with his own importance. He is dictatorial and self-willed. He believes that every member of his family should obey him implicitly, and when his son and daughter prefer to select their own matrimonial mates, there is a heap of trouble for all concerned.

With all his pomposity and intolerance, however, the Senator is good hearted, and when he is compelled through the force of circumstances to swallow his pride and submit his will to that of his children, in order not to interfere with their domestic happiness, he even then manages to make it appear as if everything had happened according to his own wishes.

Almost any comedian of average ability could play the part of Senator Andersen passably well, but to play the part as Herr Engel does require a comedian of superior artistic merit. He never for one moment descends to mugging or clanging in order to raise a laugh. His drolleries are always in keeping with the character, situation, and surrounding.

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LETTERS TO THE EDITOR.

A PLEA FOR THE FACTORY INSPECTOR BILL.

NEW YORK, April 7, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—To a man who knows your generosity in debate and the unhesitating regularity with which you publish views that do not chime with your own utterances, there is nothing incongruous in commenting upon your Factory Inspector editorial of April 4.

If any legislation can be obtained which shall do the dramatic profession the signal justice of placing the aves under such supervision as that to which factories submit, nothing but good will accrue from the enactment.

The Factory Inspector operates under a law which was drawn up and is applied purely for the protection of employees against the criminal negligence of employers.

This is not a villainous attempt on the part of belligerent legislators to force the actor to occupy a social position lower than that held by the people whom the legislators had in view when the bill was drafted; it is an honest effort to force managers to render dressing-rooms habitable, to remove the foulness engendered by criminally bad drainage, to warn stages and entrances and maintain the average standard of cleanliness necessary in a tobacco factory.

Let the actor, let the combination manager, let the public, let you, inviolably the friend of everything elevating in theatrical affairs, support this most desirable enactment. With personal regards,

I am, sir, most cordially, FRANK BUTLER.

IT HIT THE MARK.

NEW YORK, April 8, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—Your sole editorial in the current *MIRROR* concerning the total depravity of dramatic criticism in the local dailies is in line with a kick that has rankled in my breast for years, and I trust that you may keep hammering away until New York dramatic critics may be conscientious, even if ignorant.

I have no connection with the theatre, and feel perfectly unprejudiced, being a simple old-time fire-fighter, who knows good from bad on the stage and in the paper. The New York critics, with all respect to their salaries, are the most absurd crew of irresponsible blatherskites allowed to go free, and a whole city will gratefully honor the man who can eradicate them. It will be a larger contrast than the immortal Harry Jennings, the original vermin exterminator, ever undertook.

Wishing you all success in the good cause,

Yours respectfully,

A FIRST-DaUGHTER.

A PERTINENT ANECDOTE.

PLAYGOERS' CLUB, BOSTON, April 9, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—Apropos of the trenchant editorial in your last issue on the subject of dramatic criticism as they are written in New York, will you permit me to recall to your notice a little anecdote bearing more or less upon this subject? When Dion Boucicault produced his comedy of *Marriage at Wallack's* in 1877, he gave a performance of the play in Philadelphia on the same night. He was asked why he desired the critical verdicts of two different cities, and he replied that he wished to find out if there was any actual unanimity in the newspaper criticism of this country. He desired to know if the different sets of men, unbiased and impartial, would arrive at the same critical verdict. *Marriage* was accordingly brought out on the same night in Philadelphia and in New York. The unanimity of opinion as to the play's merits was inevitable, as *Marriage* was a very palpable fiasco. The critics of both cities prophesied failure for the play and failure it achieved.

But the Philadelphia critics did something more than condemn wholesale; they analyzed the play with all the sincerity that a play by Dion Boucicault deserved. The New York critics, on the other hand, dismissed the play flatly and pertly, and did not condescend to point out its weaknesses or incongruities. Boucicault smiled grimly as he pasted in parallel columns the opinions of the two cities. I was with him at the time, and he said to me: "Sincerity is a jewel which you see these fellows don't possess. A provincial criticism may be crude, but it is infinite; more sincere than this fluent rot."

Dramatic criticism in New York has for twenty years, I believe, been futile and foolish. The merits or defects of a play are never really analyzed; you read that such a play is good and such a play is bad. The critic seldom takes the trouble to tell you why he likes or dislikes it. For general experience, culture, and personal honor, I believe that the critics of Boston, Philadelphia, and Chicago are immeasurably superior to those of New York. And in real sincerity the latter seem utterly lacking. A superannuated essayist, filled to repletion with memories of the past, writes nothing for his paper but moans and groans about the degeneracy of modern plays and modern acting. A foreign harpy with no moral sense, no appreciation of native effort, no desire to stimulate native art, writes nothing but ill-natured sneers at every new American play produced in New York.

I needed Matthew Arnold's eulogy of Edward Hargrave to open American eyes to the fact that we had a native dramatist of supreme originality among us. If William Archer or Jules Lemaitre were to come among us to-morrow I am quite sure there would be a speedy renaissance in the dramatic criticism of New York's newspapers. Respectfully,

INVITATE PLAYGOER.

FROM A PLAYGOER'S VIEWPOINT.

NEW YORK, April 8, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—It is a long time since I have read anything in *THE MIRROR*—which I peruse regularly as a theatre-lover—that pleased me as your editorial on dramatic criticism in New York did.

I have no professional association with the stage, but in common with many of the thousands of its supporters, I confess a quick interest in all that concerns it. For years, in this city, I have enjoyed plays and acting, although for much of the time the pleasure of playgoing has been soiled by the exasperation I have felt in reading alleged criticisms of dramas and their actors in the so-called great newspapers of this metropolis.

It may, perhaps, be suggested that a man who enjoys a play is foolish to permit any justification of that pleasure afterward by what he may choose to read of opinion thereon in the press; or that the same man, if he finds a play un-enjoyable, stale, that, and unattractive, is worthy of no sympathy if he shall exercise himself mentally thereafter on account of idiotic or venal "critics" who may declare the play to be worthy of attention. But, I tell you, Mr. Editor, I hold that man ingenuously interested in the stage as the chief public institution of intellect and emotional recreation must impulsively concern himself with all that relates thereto, and especially with criticism which, in its proper estate, ought to nourish, exalt, and support all that is worthy in the theatre, and unmercifully condemn all thereof that really tends downward on either side of the curtain.

Thus, many a time, have I been angered by the persons who write what by courtesy may be called the "critical column" in the daily press of New York. Angered time and again to see meritorious and amusing plays, well acted in the main, flippantly written down; or flabby and stupid pieces, indifferently acted, praised and held up as worthy. Angered to see serious and interesting dramas superficially commented upon or practically ignored while theatrical flippety-doodle and momentary individualism were dwelt upon with analytical praise and "illustrated with cuts."

Studying theatrical matter in the daily press, from week to month and from month to year, I have come to certain conclusions that suit me—and they probably suit the facts—as to the individuals who write the stuff. I have, for instance, made up my mind that the critics in New York who are honest—and these I should venture a guess are natives of this country—are very narrow in their methods and conceptions. They have uncatholic ideas of art, are bigoted to a degree, and their ultra-conservatism, if influential, would paralyze all progressive effort in the drama and arrest its development. I have made up my mind that of the other critics on the daily press in New York there are three classes. In the first-class—not meaning "first-class" there are persons who are no doubt accounted by their managements as counting room attaches. They trim their expressive sails to suit their advertising columns, and sometimes employ what in plain English may be called blackmail to fill those columns. This is plain to any reader

of intelligence. The second class is composed of critics who write or adapt plays or are—possibly without the knowledge of their ostensible employers—the paid puffers of various theatrical enterprises. A man who writes or adapts plays, and who is in a position to give publicity to theatrical matters, quite naturally grinds his own axe while he endeavors to dull all other axes. The third class contains persons who may have been immigrants one, ten or twenty years ago, but who now are and always will be absolutely foreign to this atmosphere. They have no sympathy with dramatic art in and of this country. They write reminiscences of old-world matters when they do not write gibberish—and they make honest lovers of the theatre here weary.

If every patron of the theatre who has resented or been ashamed of criticism in this city were to express that resentment or shame, your editorial of this week would be comparison to mild reading.

Yours very truly, H. V. STEPHENS.

MARKED DEGENERATION.

NEW YORK, April 11, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—Few theatregoers in New York will disagree with the views expressed in the current issue of *THE MIRROR* regarding the too evident decline in the quality of New York dramatic criticism. This degeneration appears most marked in those journals whose rivalry, instead of leading to an improvement in the quality of the matter printed in their columns, simply stimulates their efforts to issue the biggest blanket sheets at a price below the actual cost of the paper. This necessarily involves a general lowering of the character of a journal and a resort to questionable methods for making good the money lost on the circulation.

Here it is that instead of a salaried man of education and ability being employed to conduct the theatrical department, an ignorant, unscrupulous fellow is placed in charge who for remuneration is satisfied with the commission received on the advertisements his position enables him to extort from the theatre managers.

The principal qualification for such work is, of course, skill in the use of billingsgate, as first-class blatherskite, whether he be a Whitechapel Jew, the descendant of a Mayflower passenger, being able to inspire a greater amount of fear in the theatre managers' hearts, secures the biggest orders for advertising.

I am inclined to believe you err in asserting that this sort of man is biased in favor of art manifestations of foreign origin simply because they are foreign. In evincing partiality to foreign importations he is in most cases, I suspect, not entirely uninfused by business considerations. It is scarcely improbable that foreigners are more willing to pay for his indorsement than the native American.

The man who brings a play or company to this country is inspired by no other object than that of making money. If satisfied that favorable press comment will help him to accomplish this he has no more objections to purchasing than to buying an American-made suit of underclothing. He is ignorant of the standing and character of the various local newspapers, and for all he may know the person who invites him to purchase a little enthusiastic commendation may be in charge of the dramatic columns of a leading New York daily.

After all, what difference does it make? Not ten per cent of the population of the United States knows or cares what any New York daily newspaper says or thinks about the merit of a play or performance. I speak from actual knowledge in asserting that there is not a daily journal in the city whose general circulation is anything more than a fraction of its local circulation. The only people likely to be influenced by the criticisms in the New York press are the local theatregoers, and one of them I am constrained to think they are influenced to only a slight degree. A few casual remarks about a theatrical performance by some friend or acquaintance has more influence on me than would the praise or criticism of even a daily newspaper in the metropolis. When I read a dramatic criticism it is simply to ascertain the character of the play, not the quality of the performance or the ability of the actors. The fact that most productions which were condemned by the critics have been great successes, and that many others which were lauded to the skies proved dismal failures, indicates that the great mass of theatregoers are not more affected by the opinions of the critics than I am.

The remedy for the evil lies with the theatre managers, who by refusing to patronize the advertising columns of journals represented by shysters would kill the disease at the root.

Respectfully yours, J. B. WILSON.

NONE TOO STRONG.

ELIZABETH, N. J., April 10, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—Your editorial headed "Low in the Scale," and devoted to the subject of dramatic criticism in New York, comes none too soon and is none too strong.

The indifference of a public remotely concerned is but natural; the foreboreance of a profession directly interested is wholly unnatural. It is due to the timid protests of the latter that this abuse has existed so long, but it has now reached a point where it has become a disgrace to metropolitan journalism and should be ended no longer.

With the New York papers scrabbling over each other to root out political disease and to purify various public abuses, it seems quite absurd that their own dramatic columns should so often be masses of festering corruption, to which the editorial surgeon neglects to apply the knife.

It has ceased to be a matter which can be adequately met by a bald statement of the facts, as your editorial intimates. It should be attacked—not weakly and timidly, but directly and vigorously; and it is *THE MIRROR* that must wage the battle, for the columns of the papers that permit this iniquity are naturally closed against honest and justified protest.

It may be, as *THE MIRROR* says, that "the serious-minded public has ceased to rely upon guidance from this source in selecting its plays," but the serious-minded public makes but a small part of the great theatregoing public, which is, I fear, still influenced by a pernicious verdict of a paper.

Let it not be inferred that any honest author, actor or manager protests against an adverse verdict, soberly set forth and based upon reason. It is against the "flippant style and the effort to be 'smart'" in the attempted criticisms, that protest is made. The more dignified the play the greater, of course, seems the incentive on the part of the so-called critics to shake their little rattles; but like the babies in the nursery, they themselves best enjoy their own childish imbecility.

Though most of our daily journals seem to employ men to search sinks and sewers, if they can but expose some scandal, and unnumbered reporters to gather all details in an unknown Italian he murdered in some squalid quarter, yet they can but poorly report—much less criticize—such important openings on the night stage as can only spare about a column and a half of space to this trifling symptom. In place of thoughtful reviews, as a rule, we are treated to rambling comment's merely, or cheap attempts at wit, which rarely rise to the level of criticism.

Is this the attitude for the New York press to assume toward the dignified and noble art of the playwright and actor?

In quoting from and answering the *Currier-Journal* you might have reminded your esteemed contemporary that there are no "provinces" in the United States.

JUSTICE.

A FULLY JUSTIFIED ENPOSI.

NEW YORK, April 9, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—The editorial in your last issue was a fully justified exposé of certain peculiarities of dramatic criticism of this city. These peculiarities are so self-evident that even an outsider, and a foreigner to boot, like myself, cannot help but wonder and inquire what the undercurrents and the palpable causes may be which lie beneath the criticisms that appear in the most widely read of your daily papers.

To the uninitiated it seems strange that one critic should praise everything that a star does, whether this particular star is good, indifferent or absolutely bad in his impersonations; that another should go into raptures over every play, no matter what its worth or origin, presented at a certain theatre, and that a third should simply ransack his dictionary for all the laudatory adjectives therin contained for the productions of a manager who himself always announces his latest production with becoming modesty as the greatest success he ever had. I have noticed that the praise of the star did not lengthen his season that the eulogy of the play did not extend its run and that the assertion that the theatre had another success did not make a success.

Dramatic criticism to be valuable, that is to say reli-

able, ought not to show upon its face prejudice such as I have described. But we, "by 'we'" I mean those that love the theatre, not for amusement sake, but for its art, per se—attach no importance to the criticisms of the papers.

To corroborate this statement, I wish to recall to you, Mr. Editor, the criticisms of the daily papers on Mine, Duse's first appearance in this city. If the dilettante had relied upon the judgment of the critics they certainly would not have flocked to see this actress as they did. I am an incorrigible clipping collector, and while I am writing, I have under my eye the criticism of the *Herald*, and of various other papers. The *Herald*'s criticism of this event in the tone of flippancy and of self-arranged supreme knowledge of dramatic literature and histrio-nic art is the most offending. To-day it seems positively funny, as this season Madame Duse's appearances have been recorded with unstinted praise in the same sheet. The gentleman who wrote the criticism of January 24, 1895, on Duse's *Camille* is certainly the same man who wrote the criticism of—I believe an American actress, Mrs. Maddern Fiske. The same flippancy and preudie are discernible in both articles.

Permit me to quote from the *Herald*'s article of January 24, 1895: "Did her impersonation of *Camille* reveal anything new or did she at any time exhibit so startling and highly wrought a dramatic organization that her embodiment of it would be preferred to that of all others? No, and thrice no. That last night which distinguished great talent from positive genius was (had been) the actress already mentioned) destined waiting in Madame Duse's performance last evening. History repeats itself, and Duse is the same which distinguished the efforts of Rachel from Ristori."

Now comes the *Herald* of March 25, 1896. "Meanwhile Mrs. Maddern Fiske's *Cesare* should be studied by all who have a craving to witness again the wondrously subtle study of Duse. It will in the first place familiarize them with a play which may perhaps be ranked as one of the most powerful and certainly as the most audacious Duse has ever wrote, and it will, besides, deserve, due to them very clearly the line which divides talent from positive genius."

Truly history repeats itself. The ideas of the *Herald* critic concerning Duse have totally changed. His ideas regarding La Feme de Claude have undergone the same startling change. The play that he had pronounced "dull, uninteresting and stupid"—or words to that effect (I am quoting from memory), has become "one of the most powerful and most audacious he (Duse) ever wrote." Under what class does this particular gentleman's case come? The Pittsburgh *Dispatch* may perhaps give us an answer.

Comparisons between artists endowed with totally different temperaments, with natures that inheritance, education, environment, race, social standing, and circumstances have shaped, never prove either the genius of one artist or dispel the genius of another. Only superficial minds indulge in comparisons. Yet I have seldom read a criticism printed in a New York paper which did not contain comparisons. The critics seem to revel in comparisons, even when, I dare say, they have had no opportunity to compare.

Last year when Miss Davenport, an American, produced "Giselle" in an extremely lavish manner, the critics, without exception, compared her impersonation to Madame Bernhardt's. As the Paris production had only been given a month or so before the American, we may ask if all the critics had undertaken the trip to Paris or not? If they had not, what right had they to make comparisons?

When Miss Kidder, another American, put on *Sans Gêne* in New York in a truly artistic way, nearly every critic saw how the part fitted Madame Réjane. But when the French actress came with a poor company and a shabby production, these same critics who had seen *whore* Miss Kidder was lacking could not for the life of them point out wherein Réjane excelled, and they had to admit that the American production and company were superior to the French. What mortification it must have been to these gentlemen if they kept and reread the clippings of their own criticisms! But I am quite certain they didn't.

If I were a managing editor I would at once provide every critic with a book in which he would be compelled to paste his criticisms. Then, perhaps, the critics would be obliged to give us reasons for their sudden changes of views about plays and actors. No doubt the reasons given would be quite as mythical as are some of their statements regarding dramatic literature and acting. But they would be obliged to persevere in their own criticisms, and I feel nearly certain (perhaps I may be too much of an optimist) that they would consider it a real punishment for their ignorance, prejudice and narrow-mindedness.

Very truly, JAN ZAROVE.

BEN TUTHILL EXPLAINS.

CHICAGO, April 10, 1896.

To the Editor of *The Dramatic Mirror*:

Sir.—An interview with Rudolph Aronson in your last week's issue relative to an unpleasant experience I have lately had in Pittsburgh while acting as business manager of the Gentleman Joe company is all very well, perhaps, from his point of view, but scarcely covers the matter from an equitable standpoint in consequence of which, in justice to me, I trust you will publish the following correct explanation:

Mr. Aronson engaged me to go in advance of Gentleman Joe (selecting me from among twenty-one applicants), commencing two weeks previous to the Brooklyn engagement, my salary to be \$50 per week and expenses for first two weeks and \$75 per week and expenses thereafter for a period of six weeks or longer. Owing either to the weakness of the Aronson-Sirene-Bennett outfit or to the time being the last weeks of Lent, business was really very bad indeed, never holding up anywhere near the opening any week.

Therefore, to help along a weak proposition I drew only little money as possible and as a matter of fact had only \$15 in five weeks, and most of that paid my expenses and all of my railroad fares save one (from Chicago to New York) which was paid by the company. I was compelled to attach myself to the doctor's care, and finding I was to be left sick in Pittsburgh without the money I had already earned

GAWAIN'S GOSSIP.

Holy Week Talk in London Town, With a Forecast of Promised Festivities.

(Special Correspondence of *The Mirror*.)

London, April 3, 1896.

We are this week having a kind of truce with the storm. In other words, theatrical managers, evincing somewhat more wisdom than is their wont, have at this latter end of Lent care fully abstained from producing any new play of any importance. In this respect, however, we



ETTIE WILLIAMS AS PORTIA.

shall set the theatrical ball rolling on Saturday next when, unless postponements intervene, the theatrical critic will either have to cut himself in half, or arrange for an understudy, so as to cover the production of George R. Sims and Arthur Shirley's new military drama, *The Star of India*, at the Princess', and of D'Arcy and Carville's musical farce, *The Gay Parisienne*, at the Duke of York's.

The musical critic will also have to undergo the process of division, or doubling, for *The Gay Parisienne* is of sufficient harmonic importance to require his attendance at the Duke of York's, while he must of course take some account of the opening of Sir Augustus Harris' latest grand opera season which starts that evening at Drury Lane.

On and after Monday critical Johnnies must also perform cast an eye or two not only over all the holiday shows, but over several new productions to boot. The first of these will be a lurid waterside melodrama founded by Richard Dowling, the novelist, on his story entitled *Below Bridge*, to be produced at the little and long unfortunate Novelty Theatre hard by Lincoln's Inn Fields, where the lawyers come from.

On Wednesday we are to see at the Comedy Theatre the production of a new farcical comedy entitled *A Mother of Three*. This has been written by Miss Clo Graves, who is sister by marriage to William Greet, who runs the Lyric with Wilson Barrett, and his *Sign of the Cross*, and also runs a large number of touring companies, including three with this very play.

Clotilda, to give her what Mr. Micawber would probably call her full "baptismal and sponsorial appellation," is indeed for some time been a most pronounced example of the New Woman. So much so that, when you see her sitting in her stall on first nights whereat Clotilda assists in her capacity as dramatic critic, you are sure to take her for a young man, and a very handsome young man, too. From the waist up, this dashing young journalist affects the open shirt front, white tie and swallow tail of the mere male critic.

Clo has also a habit of taking off her hat and putting it under her arm when she walks into your room, just as though she were a member of the Inferior sex. Indeed, until you get used to her, her dress and her somewhat young manly kind of talk she is apt to give you a notion that you have been suddenly transplanted to what Lord Salisbury would call another "sphere of influence."

But with all her eccentricities, our Clotilda is a vastly clever girl, equally skillful at journalism, story writing, comedy building, and even tragedy concoction. A fine example of her powers in the last mentioned difficult line of business was her *Nitocris*, which poor Sophie Eyre produced a few years ago at Drury Lane.

On Thursday we must to the play again, this time to the Shaftesbury, in order to witness the first production of the newest "religious" drama, which, after being named *Credo* and various other things, now stands entitled *The Sin of St. Hulda*. This work is from the pen of G. Stuart Ogilvie, a county but cultured magistrate, who, a few years back, adapted Kingsley's "Hypatia" for Beerbohm Tree, and adapted it very cleverly.

Although Mr. Ogilvie announces that his newest play is out of his own head, yet from what I know of the script it will be found, methinks, that the worthy magistrate is still somewhat under the Kingsley influence, for it seems to me that the play has received more than a mere impetus from the Reverend Charles's one dramatic work, *The Saint's Tragedy*.

The ostensible producers of the new religious drama are the Shaftesbury lessees, H. H. Morell and Lewis Waller. But, inasmuch as the said Ogilvie is "a man of tidy means" (as the song says), I should not be surprised to find him financially backing the said management, as he has ere now backed other managements.

Two nights later, Messieurs the Critics will again to don swallow tail and shirt front in order to proceed to the Prince of Wales', there to sample the new musical play which Jerome K. Jerome, Adrian Ross, and Dr. Osmond Carr have built up around the eccentric Arthur Roberts.

This piece, which will present Arthur as a London Johnny running—and ruining—a continental hotel has, after many councils of war (with the accent on the *or*, as Arthur would say just been named Blarritz). This is an ex-ordinarily puerile name to give to a play for this "go-as-you-please" comedian, and, indeed, with his passion for titles which give him the name part, I marvel that he accepted the name. However, there is plenty of time for him to change his mind and, with it, the meaningless title.

The only theatrical matters which have called

for any attention this week have been the Jewish plays at the Novelty, mentioned by me last week, plays which turned out to be mostly revivals; the fourth annual meeting of the Actors' Association, held this time at the Lyric, when Wilson Barrett as chairman gave an interesting account of his life and adventures, and the bringing of one of Charles J. Abud's several *Trilby* companies to the Elephant and Castle Theatre in the New Kent road.

Although many of us are about surfeited with *Trilby* and her tooties, yet it has been necessary to witness this play at the "Elephant," by reason of the fact that our Sir Henry's son Lawrence (so christened after the second name of John L. Toole) has been specially engaged to play *Svengali*.

Young Lawrence has played the difficult part admirably, allowing for the occasional exaggeration, inevitable in one so inexperienced. It is the young actor's credit that he in no wise copies that splendid *Svengali*, Beerbohm Tree, but gives quite a new reading.

The *Trilby* of this company is Lizzie Ruggles, a portrait of which poetically named young lady you published in this article a few weeks ago. The *Taffy*—and the best *Taffy* yet seen in London—is Edmund Gurney, whose name is some what known on your side as author of an Irish drama entitled *Glendalough*.

Gurney, who is ever a good, strong actor, has a clever low comedy sister named Kate, who is this week appearing at the adjacent South London Music Hall in a sketch entitled *Spoof*, which has been written for her by Harry Monkhouse, who was lately in America with George Edwards' company. *Spoof*, in spite of—or perhaps because of—its strong family resemblance to certain old-time farces, is a very amusing trifle and is very merrily played by the Hibernian Kate and her two assistants.

A sudden and unexpected revival at the Camberwell Metropole of Tom Robertson's one comedy that retains any signs of vigorous life, *Caste*, has attracted many playgoing enthusiasts to that generally prosperous house this week, although not in such numbers as to warrant Manager Mulholland's expectation of a large amount of pieces of eight.

It has been interesting to watch once again the old piece which with its now moribund companion plays by the same author, helped to revolutionize our drama or, at least, to help to make it more natural. This it certainly did in spite of all the sneers and sniffs concerning the "Tea Cup and Saucer School."

Like a good many reformers, Tom Robertson, in the few years permitted to him to be petted after a long life of dreadful hardship, rather overworked his fad, and his scores of imitators, such as Albery's "far cleverer man," G. W. Godfrey (not so clever), and others, worked the vein to extremes and killed it. Still there is no doubt that our stage owes much to our Madge Kendals' big brother. N. B.: Tom Robertson was the eldest and Madge the youngest of twenty children. There's a family for you!

The Metropole company has included several players who have made their mark in this piece on tour. Miss Violet Raye, a daughter of Agent D'Arcy, has been a pathetic Esther Eccles; H. Nye Chart, Violet's husband and son of the lamented Mrs. Nye Chart, who so long ran the Brighton Theatre, was an admirable Hawtree; T. Sidney, scion of an old and humorous theatrical family, a good Gerridge; Nellie Mortyne made a highly promising London debut as Polly (Mrs. Bancroft's original part) and Richard Purden was an excellent if somewhat Hibernian Eccles.

The picture enclosed this week is an admirable likeness of Ettie Williams, a new Shakespearean actress whom I have had frequent occasion to compliment. And she is quite as clever as she looks.

With regard to the aforesaid Arthur Roberts, not only is he rehearsing day and night, reserving himself just a slight interval for *Hot Cross Bun* consumption, but he is also deeply musing the question of the *Roentgen X* rays with a view to exploiting the same in the new play mentioned.

That smart comedienne of the large Lloyd family—who is called Marie (perhaps because her name is Matilda)—has, however, anticipated Arthur. In her newest song, "Always on the Job With My Camera," Marie relates how she, by means of her new photography, took the brain of a hawk Johnnie in the stall at the Alhambra, or some such ballet house. The "picture," however, proved too awful for words, whereupon, says the photograph, "I put it in the drawer among my knick knacks" which phrase forms Marie-Matilda's refrain.

Speaking of ballets, the big representative houses of this expensive class of work, namely the Empire and the Alhambra, are both underlined for new and large productions. At the first, George Edwards and company (limited) are preparing a grand dramatic ballet on the subject of *Monte Cristo*. The music of this is by Leopold Wenzel and the scenario has been prepared by Richard Henry, writer of the burlesque, *Monte Cristo, Jr.*, for the said Edwards, who afterwards sent it to America with poor Fred Leslie and Nellie Farren. The Alhambra's new gorgeous ballet will be composed by Arthur Sullivan, whose charge for the score is about \$10,000.

Our Irving's dearest friend—which his name is John Lawrence Toole—is touring around the suburbs with Walker London, by J. M. Barry, and Thoroughbred, by Ralph R. Lumley, son of an important legal firm, and son-in-law to Mrs. Lord Wood. Now and again Toole throws in Paul Prav, by old John Poole, whose reputation as a writer of humorous stories was eclipsed by the then young Charles Dickens with his "Sketches by Boz" and "Pickwick Papers." Toole, after having recently shed the light of his countenance (which is ever cheery albeit he is a great sufferer) at Stratford-upon-Avon (whose French Chaucer couldn't stand) and at Cambridge (where, according to the old farce, you shouldn't send your wife to), has booked himself at the Standard, Shoreditch, for Easter week. There Johnny is sure of a warm welcome for he has been there many a time and oft.

When I first struck Toole at the Standard it was rather over a quarter of a century back, and he was then supported by (among others) the aforesaid Henry Irving, now the deservedly honored head of his profession. In those days Irving would appear in three or four pieces a night, playing, say, Bill Sykes to Toole's Dodger, a low comedy or character part in a farce, perhaps a little pathetic role such as Brown to Toole's Simmonds in *The Spitalfields Weaver*, and, sometimes, Irving would throw in an arduous recitation, such as "The Dream of Eugene Aram." Ah! few people, except those of us who remember him nearly thirty years ago, know how hard Irving worked to gain his position. He didn't step into the Drama from "Society" and become a dilettante stage-walker.

Although, as I started out by saying, there has been no important theatrical novelty to chronicle this week, yet we have mercifully been permitted some little excitement. In the first place, there have been ructions between "Madame Sarah Grand" (the "New Woman"-ish novelist) and

the intending runners of a new play which was

to have been produced at the Court in Sloane Square, Chelsea, yesterday afternoon. Sarah objected to this play—with which she has no connection—being named after her story, *The Heavenly Twins*. Therefore the piece stands postponed until another name can be found.

The other dose of mild excitement has arisen by reason of the fact that our new licenser of plays, Mr. Redford, has just put his veto on no fewer than three projected stage works. These are as follows: (1) *The New Virtue*, an adaptation of a wretchedly unhealthful story of the same name, by M. Oscar Beringer, who adapted that pure story *Little Lord Fauntleroy*; (2) *Miss Galatea of Oregon*, which Eweretta Lawrence has long threatened to produce; and (3) a proposed burlesque of *The Sign of the Cross* of all things in the world!

It is the fashion in certain "high art" and Ib-sene circles to denounce every licenser of Plays as an unmitigated ass, a British Boor, and all that sort of thing. But every sane playgoer will endorse his action this time, especially regarding No. 1 and No. 3. A "lady" who would write such a book as "The New Virtue," would write anything, and a "gentleman" who would burlesque a play so bound up with intense religious feeling as is *The Sign of the Cross*, he—well—Sappers are not in it with him for the disregard of sacredness.

I am sorry to have to tell you of these shocking things, but Duty is inexorable. Meanwhile enclosed please find several blushes from

exhibited at Kensington, and called the aerial gauze effects on the stage. The apparatus are a lantern, an electric motor, and a narrow lathe upon which images are cast. The lathe is painted gray in the middle, and white otherwise. Images thrown upon this lathe may be seen not only in darkness, but in the full light of artificial illumination.

Trilby has been presented at Johannesburg by W. J. Holloway's English company, with Amy Coleridge in the title part.

George F. Iward's production of the new Japanese opera by Owen Hall and Sidney Jones at Daly's London Theatre has Marie Tempest, Maud Hobson, Juliette Neville, Letty Lind, Hetty Hamer, Harry Monkhouse and Hayden Coffin in the cast.

A matinee performance of Charles Coghlan's play, *Madame*, was given in London, March 29, for copyright purposes.

E. J. Lunden has been engaged for a part in *The New Barmaid* at the London Avenue Theatre.

Fergus Hume has written a farce comedy entitled *Teddy*. It is touring England with Arthur Rodnev, Alex. Crichton, Arthur Ricketts, Madge Johnston and Mary Smith in the leading parts.

The Cervantes Theatres, Buenos Ayres, was destroyed by fire March 23.

The Actors' Orphanage Fund bazaar in London promises great things for its good cause.

Arthur Bourchier will reopen the London Royal Theatre, April 16, with the 20th performance of *The Chilli Widow*. On the same occasion Violet Vanbrugh will appear in a new curtain raiser by Alicia Ramsey and R. de Cordova, entitled *Monsieur de Paris*, for which Albert Fox has prepared the incidental music.

Joseph Hatton's new drama, *The Roll of the Drum*, has scored an immense success at St. Helens, where it is being tried prior to a London run.

Miss V. St. Laurence commenced her stock season at the London Novelty Theatre, Easter Monday, presenting a new drama by Richard Bowring, based upon his novel, *Below Bridge*.

London authorities have resolved to ask theatres managers to open the doors an hour earlier than at present in order to do away with the immense crowds which gather in the Strand just before theatre time.

G. Stuart Ogilvie's new religious drama, *The Sin of St. Hulda*, was produced at the London Shaftesbury Theatre last week. The period of the play is 1222, and its scene a city in Saxon. Massenet is spoken of as the probable new director of the Paris Conservatoire.

Ch. Grandmoulin's mystery play, *L'Enfant Jesus*, music by Francis Thomas, was presented at the Paris Ambigu, Good Friday. The scenes showing the adoration of the Magi, a panorama of Bethlehem and the Flight into Egypt are said to have been remarkable.

Cl. Graves' new farce, *A Mother of Three*, was produced at the London Comedy Theatre last Wednesday evening with extraordinary success. The story is a reversal of that in *Charley's Aunt*, and will no doubt duplicate the success of the lady from Brazil. The cast includes Felix Morris, Cyril Maude, Cosmo Stuart, Ernest Gresham, Fanny Brough, Rose Leclercq, E. Beringer, Lily Johnson, and Aubrey Ford.

The annual Guards' Burlesque was done in London, March 25, with marked success. This year's effort is *The Nick of Time*, by Colonel Sir H. Colville.

A report of the Paris Comédie-Française shows that thirty-nine performances were given during February, with total receipts of 220,461 francs, an average of 5,622 francs each performance. Meilhac's *Grosse Fortune* drew the largest houses, the receipts on these occasions exceeding 8,000 francs.

The farce, *Die Tolle Nacht*, has reached its two hundred consecutive performance in Berlin.

Nina Pack has scored an unquestionable triumph at the Paris Opéra-Comique in *Mme. Calve's* rôle in *La Navarraise*.

Manon Roland, a new drama by Bergerat and Sainte-Croix, will soon appear at the Paris Théâtre-Français. Mme. Mares will shortly return to the Frans as in a little play by Failleron.

Charles Arnold and his English company have been doing a big business at Pretoria. An excellent season is reported in the Transvaal.

Mme. Veltrino is lecturing in London on "Singing and Cycling Made Easy."

My Lord Tom Noddy, by George Dance and Osmond Carr, is the latest English farce-comedy. Little Tich, Puffin Roxborough, H. C. Barry, Mabel Love, Nina Martino, Maud Vernon, and Annie Esmond are leading its trial in the provinces.

George R. Sims, it is said, will write a Christmas pantomime for the London Princess' Theatre.

A feature of the season at Cannes was a charity benefit given under distinguished patronage last month. Mme. Heermann and John Bromley sang. Kathleen Moon introduced a skirt dance and Petticoat Perfidy and Withered Leaves were played.

This epitaph has been written in Australia for poor Amy Roselle and Arthur Dacre.

To the memory of Amy Roselle,
Actress, by ill-fate denied.
The fame and fortune meant art may reap.
And her husband, Arthur Dacre,
Each lost the other well,
In the same dark hour they died,
Side by side they sleep.
Here, in God's Acre.

Henri Lavedan has written to the Paris *Figaro* concerning the announcement that Paul Alexis has completed a play entitled *Ch. cubin* for the Comédie-Française. He states that for three years he has been at work upon a play with the same name, and he wishes to retain priority of title.

André Messager's new work, *Le Chevalier d'Harmental*, is in rehearsal at the Opéra-Comique, Paris.

Suzanne Elven has been engaged for the principal part in *La Falote* at the Paris Opéras-Dramatiques.

A new lyric drama, words by the poet Ghislain, music by Camille Erlanger, will be produced next season at the Paris Opéra-Comique.

The grand opera season at Drury Lane began Easter Eve. Many familiar works will be given, besides a new English version of Brunn's *L'Attaque du Moulin*. The company includes Madame Duna, Madame Amadi, Amy Sherwin, Fanny Moody, Susan Strong, Pauline Jordan, Messrs. Hammond, Brozel, Bispham, Manners, Green and Bayan.

John A. Coleman, an eccentric dancing comedian, well known in the United States, has made a pronounced hit in Australia.

Abel Hermant's newest play, *La Meute*, has

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VAUDEVILLE STAGE

COMEDIEENNE AND MIMIC.



KATIE ROONEY.

When Pat Rooney died he left a legacy, for which the patrons of the vaudeville stage ought to be duly thankful, in the shape of his clever daughter, Katie, who has been delighting the patrons of Tony Pastor's during the past week with her clever work. Miss Rooney had the bill and received a hearty welcome at each performance, and a vociferous encore for each of her clever songs.

Miss Rooney has been before the public since she was a mere child. Her father took her with him on his tours, and she used to give an imitation of him, which invariably brought down the house. She is still doing this imitation, and the public is evidently as fond of it as ever, as it is always received with the greatest favor.

During her engagement at Tony Pastor's last week Miss Rooney introduced three new songs especially written for her by John Harding. "Jess in Her Calico Dress" is a pretty, catchy song, and "Mary Rode the Bike" and "I Went McArt" are two rollicking comic ditties which put an audience into the best of humor. Miss Rooney sings them with dash and vim, and always puts plenty of "ginger" into her work. She does the imitation of Pat Rooney as fully as of yore, with the funny walk and all the moves and steps which made Pat famous.

She will be seen again at Pastor's later in the season.

THEATRES AND MUSIC BALLS.

Tony Pastor's.

The Earl Sisters, who have just arrived from Europe, and who are said to have made a sensation in London and Paris with their contortion feats and high kicking, had the last. The other performers are Bernard Dyllin, descriptive baritone; Lester and Williams, parody singers; Rice and Elmer, comic bar performers; Cora Routh, comedienne; Evelyn Britton, female baritone; Shawne and Worden, comedy entertainers; Lillian Green, soubrette; Kitte Kursale and Violet St. Clair in a new act; Charles V. Seaman as "the Town Constable"; Joe Lewis, equilibrist; Bertha Wagner and Bruno Arnini, singers; Hall and O'Flynn in "McManus' Trip to Vassar"; the Carbons, acrobatic and dancing team; Ben R. Harvey, piano expert and negro melody singer; A Morning with Justice Schwab is the afterpiece.

Proctor's.

The attractions are: James F. Hoy; George Lockhart's comedy elephants; Rowe and Kentz, grotesque acrobats; Drummond Staley and Belle Birbeck, as the musical blacksmiths; John Till and his Marionettes; Elsie Adair, serpentine dancer; Barry and Bannon, Irish comedians; Leona Lewis, Jennie Eddy and Myrtle Tressler, soubrettes; Sisters Beaumont, song and dance artists; Annie Steckley and Little Carrie, musical acts; Long and Little, eccentric musicians; The Parkins and their giant heads; T. Cecil Lane, bicyclist, skater, and juggler; Alonso Hatch, songs and views; Charles Wieland, clown juggler, and Sig. Ziegler's dissolving views.

Keith's Union Square.

Paul Martinetti and his pantomime troupe are the star feature of the bill this week. The other entertainers are Press Bidbridge, comedian; Ryan and Richfield, comedy sketch artists; Rosalie Pepita, singer and dancer in various languages, who makes her American debut in the Twin Sisters Abbott, singers; the Valdares, expert bicyclists; Dare Brothers, acrobats; Monroe and Melrose, comedians; John and Nellie Healey, sketch artists; the Sisters De Van in a ladder act; the Sisters Gehru, singers and dancers; Ed Rogers, Irish comedian; Ceado, on the aerial hoop; and Harry Leighton, male alto.

Proctor's Pleasure Palace.

Selma, the prima donna, and Sandow, the prima Hercules, continue the chief features of a very attractive bill, which includes Weber and Fields in their Schuetzenfest sketch; the Panzer Brothers, head balancers; Lottie Gilson, comedienne; John W. Ransome, the Ruler of New York; Watson and Hutchings, Dutch comedians; the Ammons Clerise Trio, singers and musicians; Vivie Nobriga, Eva Tanguay, Maud Raymond, Gertrude Mansfield, and the Sisters Arnold, comedienne, serio-comics, soubrettes, etc.; the Austin Sisters in statue posings; Lydia Dreams, cartoonist and ventriloquist; Bimbo and Teft, necromancers; Bartelmas, equilibrist, and Little Carrie, musician.

Hammerstein's Olympia.

Vaudeville and ballet will reign supreme in this magnificent establishment from now on. The two splendid auditoriums will be devoted to this form of entertainment. The success of Marguerite has compelled Mr. Hammerstein to find a place for the people who had been engaged to appear in the music hall, so he determined to put them into his theatre. The principal attraction in the music hall is Marguerite, which goes merrily on its way, with its circus, ballet, poster dance and other features. The other numbers are furnished by Virginia Aragon, wire walker; the Sisters Caselli, song and dance artists, and the Fredericks troupe of demon

acrobats. In the theatre the eight Tiller Sisters dancers, make their American debut. They have come direct from the Drury Lane in London. Papuina dances her myriad dances; Diaz Brothers do a musical act; Pablo Diaz does contortion work on the flying rings; Dolan and Lenhaar do a travesty, and the Gotham City Quartette sings.

Koster and Bial's.

Two important foreign novelties are in the bill this week. They are Paulinetti and Pico, acrobats and comic gymnasts and the Duceaux-Geraldines, French duettists. Neither of these attractions has been seen in America before. Chevalier continues the great feature of the programme. Others on the list are the Brothers Horn in their sketch, London Life; Flora West, comedienne; Herr Gras and his trick balloon and donkey; Harriett Vernon, singer; Ida Fuller, dancer; the Three Delevenes, acrobats; Cora Caselli, dancer; and William Olschancky, with his trained rats and cats.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Katie Rooney made her New York re-appearance last week and received a royal welcome from her admirers. She sang her songs with the dash and vim which have made her a favorite. Her imitation of Pat Rooney with the funny walk and the neat dancing brought down the house. James B. and Fannie Dorrigan were also prime favorites. Their sketch is very neat and amusing and occasionally Mr. Dorrigan springs a new joke which tickles the fancy of his hearers completely. His gag last week about "feeling the room" brought the most spontaneous burst of laughter the writer has heard in a vaudeville house in six months. Barney and Marguerite Ferguson performed a very amusing and up-to-date sketch. Charles B. Lawlor introduced his new song "My Dad's Kit of Tools." It has a very catchy waltz melody which will no doubt be heard at many of the picnics and excursions this summer. Mr. Lawlor also sang "Jennie Statter" and "Take a Seat, Old Lady," in which he was ably assisted by a wooden chair.

A. H. Roberts, formerly of Basco and Roberts and May Simlax were seen in a new sketch called "Alkali Ike." Mr. Roberts introduced some of his funny falls, and played the piano while his partner sang. Miss May introduced a tough girl sketch which was quite good. Paddy Murphy and Blanche Andrews worked very hard and made several successful bids for the applause of the gallery. Sheller and Blakely did a negro-wench turn which was quite amusing. Their acting and accents were very natural. Lillian Green sang "You Know the Kind of Thing I Mean," the "Baby" song from *The Lady Slavey*, and one or two others. Mr. and Mrs. Marsh gave their very quaint picture of Welsh life, in which they sang several songs, all of which were encored. Tommy Harrison, the boy vocalist, sang his songs in a pleasing way. He will probably be heard of as a tenor some day. Thomas F. Glynn brought sweet music from his banjo. C. W. Littlefield imitated all the animals of the barnyard, and showed how a contralto sings a pathetic song. The Big Four knocked each other about in a very amusing way. Bessie Searle, Val Vino, and Barry and Ella Gray were also in the bill.

KEITH'S UNION SQUARE.—Catherine Lewis made her first appearance in vaudeville last week, assisted by Charles Stewart. Miss Lewis met with fair success. If she had a better farce than the one in which she chose to make her debut she would be seen to much greater advantage as she has decided talent as a comedienne. Adele Purvis Orr made a pronounced hit in her slack wire and revolving globe acts. Miss Orr makes a very pretty picture as she moves about the stage. The American Trio did a very entertaining sketch, in which singing is the principal feature. When Miss Larkelle made the change from the child to the young woman she appeared in a black dress which showed her neck and shoulders in a way which would have turned any belle of the Four Hundred green with envy. Miss Larkelle does not believe in bangs or frizzies. There is not one woman in ten thousand who could afford to brush her hair back in the severely plain fashion adopted by Miss Larkelle, but, in spite of the absence of crimp, she looked very pretty. The trio was encored several times for their rendition of "Oh, Mr. Austin."

The Crawford Brothers did a tramp sketch in which some good jokes were used. The brothers have evidently had considerable experience as end man and interlocutor of a minstrel show. The funny member of the duo had a decided minstrel accent in spite of his tramp make up. McAvoy and May presented a sketch called Senator McPhee, which has been done here by Ryan and Richfield. During the farce they introduced some very amusing tricks. They were assisted by two young men whose names did not appear on the programme.

Smith and Campbell talked back at each other for sixteen minutes and wound up with their "Ooty" business, which never fails to bring laughs. Wood and Sheppard played on several instruments. Their finish, which was done with a special scene representing a cell, was quite effective. Myer Cohn won applause and encores with his songs, which were illustrated by stereopticon views of great beauty.

Acrobatic acts of various kinds were done by the Donatos, the one-legged clowns; Merritt and Sheldon, aerial acrobats; and the Sexton Brothers. Lina May crews sang some high-class songs, including Millard's "Waiting," in a very artistic way. Lavender and Thomson's "lumber nonsense" was very enjoyable. Colby and Way and the Three Helstons were also pleasing features of the long programme.

PROCTOR'S PLEASURE PALACE.—Weber and Fields began their special engagement with Mr. Proctor last week, appearing in their laughable sketch, The Bowing Alley. Their work was as amusing as ever, and the bowing experts in the audience laughed at the funny breaks of the German Senators. They wound up with the oddle incident, which is without an equal as a laugh producer.

Vivie Nobriga made a pronounced hit in a couple of red hot coon songs. She has a splendid idea of how to "work it up" in true darky fashion, and sang with a vim and heartiness that was very refreshing. Her song, "Up At Jones' Wood," was also very well done. Watson and Hutchings introduced the act in which they appear as a Dutch professor and an heiress. They were ably assisted by a clever tramp actor, who made a hit all by himself, but received no credit on the programme. Elsie Adair looked charming and danced as gracefully as ever. The Ammons Clerise Trio sang, danced and played a variety of musical instruments. John C. Leach, disguised as a Chinaman, cracked Chinese jokes on American politics and gave several imitations.

George Lockhart's elephants went through their paces as usual. The Kodaks and Lang and Sharp furnished amusing comedy sketches. Long and Little, the Parkins' and Bimbo and

Teft were amusing and entertaining. Clara Schiele and the Arnold Sisters sang up to date songs. The Baggessens presented a sketch introducing Mr. Baggessen as the human cork screw and Mrs. Baggessen as a juggling waitress. Little Carrie played on several instruments and sang, and Bartelmas did some very good contortion tricks.

KOSTER AND BIAL'S.—Flora West made her American re-appearance last week and scored a decided success. Her first song was not of much account, but the others made pronounced hits. Her second song was new and described the woes of a little girl who had lost her little Thomas kitten. The little runaway was found by the drummer, who demanded the reward of ten cents she had spoken of in the first verse. A great deal of amusing business was introduced before the kitten was handed over and Miss West finished the song amid great applause. She also sang "John James O'Reilly" and "Odeley ooley oo," both of which have been heard here already.

The brothers Horn made their American debut and a tremendous hit at the same time. Their sketch is called London Life and introduces some London street gamins, who get up an impromptu boxing match. The whole scene was worked up with an amount of vim and gitz which was delightful, and the hard working comedians were obliged to respond to an encore and then make several bows to the delighted audience. Herr Gras introduced his trick balloon and donkey. The balloon is very tall and the donkey is very well behaved.

Nevelair made his appearance, looking rather weak from his severe attack of the grippe. He sang as well as ever, and introduced for the first time his "Coster's Serenade," which is not likely to become as popular in this country as some of his other songs. Ida Fuller's dances, with their wonderful light effects, were applauded as usual. Cora Caselli was as the girl as a piece of whalebone in her "legomania" dances. William Olschancky exhibited his trained rats and cats. The three Delevenes repeated their clever acrobatic act. Harriett Vernon sang her old favorite "Ting a Ling" and several other selections including a medley which introduced everything from "The Racket Boys" to "Il Trovatore." Paul Martinetti closed the show with his immensely funny pantomime, *A Terrible Night*.

PROCTOR'S PLEASURE PALACE.—The soubrette competition was carried on last week without any bloodshed, hair pulling or hysterics, of course, as predicted in last week's Mirror, some of the fair damsels sang some of the songs with which the other fair maidens had been making hits, but if there were any heartburnings they were carefully hidden behind a happy smile and a plentiful supply of rouge and powder. Lottie Gilson easily led her five competitors in the race for public favor. She had a supply of new short dresses and new long songs which, with her magnetic personality, made her the favorite. She sang a serious song called "My Mother Was a Lady" in which the woes of a hotel waitress, who is insulted by two fresh drummers, are described. It is an effective song, and met with instant favor at every performance. The last few lines of the second verse ought to be changed, however. The idea of a drummer making an offer of marriage to a girl whom he has insulted two minutes before is perfectly absurd. Miss Gilson's other songs were "You Know the Kind of Thing I Mean," "Benny Murphy's Daughter Nell," and occasionally "Little Willie."

Maud Raymond and George Parker ran neck and neck for second place. Miss Raymond introduced several jokes between the verses of her songs. Her best song was about a jay who had a pimple on his nose, which told the same story as the bunch of whiskers song of happy memory. Miss Parker's "Jakey S' mmit" ditty invariably brought down the house. The remaining honors were divided between Gertrude Mansfield, Jennie Eddy and Florence Devore.

John W. Ransome discussed state and national politics in a manner which pleased the men and interested the women. His Croker make up has not as yet outgrown its usefulness. Selma continued to please the admirers of high class music with her selections. Sandow posed and lifted things in his powerful fashion. Gyori Juleska sang in her subcellular contralto. Drummond Staley and Belle Birbeck gave their well known blacksmith shop and drawing room musical act. Barry and Bannon showed the lights and shadows of life in a tenement house where people of the Celtic race reside. The other performers were the Auber Sisters, duettists. Kissell and Sultana, musket drillers. May Bell, musician. John C. Leech, Chinese impersonator, and Mille. John on the flying rings.

HAMMERSTEIN'S OLYMPIA.—Marguerite drew the usual crowded houses last week. The circus baller, the poster can can and the grand march evoked the usual storms of a applause. The dainty Countess Kielmansegg and the voluptuous Fatima were warmly applauded for their energetic work in the sole line. The vaudeville bill was the same as the week before. Virginia Aragon danced and smiled in midair. Horace White showed his talents as a ventriloquist. Amman made a tremendous hit with his imitations. On Monday evening he introduced an impersonation of ex-President Harrison as a bridegroom, with the tallest chorus girl in the place dressed as a bride. The house waved very enthusiastic over this and Amman was re-called several times. The Sisters Caselli sang and danced, and the Fredericks Troupe performed their startling tricks as the demon athletes.

PROCTOR GETS THE KINOTOGRAPH.

F. F. Proctor sent a special agent to London a short time ago to negotiate for the kintograph, which is now the sensation of the hour in London. The agent called last week that he had secured the attraction and it will be presented shortly at the Pleasure Palace. The kintograph is a sort of enlarged kinetoscope, and is an application of an old scientific principle shown in German mechanical toys.

The photographs taken at the rate of 1,000 a minute, are thrown upon a screen and follow each other so rapidly that they seem endowed with life. For instance, the arrival of a railway train is shown, with the bustle and confusion accompanying it. The bathing hour at a summer resort, a running race, the dinner hour in a factory, a blacksmith at work, the feeding of a child, a ballet dance, and other interesting scenes are pictured by this wonderful machine.

All London is talking about it, and the attendance at the Alhambra is so large that matines are given every day. When the kintograph is exhibited at the Pleasure Palace several illustrations of familiar New York scenes will probably be shown.

MEDALS FOR THE PANZERS.

The Panzer Brothers, whose head balancing feats created a sensation in California, are proudly exhibiting gold medals valued at \$500 which were presented to them by the leading athletic club of San Francisco. They are in the bill at the Pleasure Palace this week.

A GREAT FAVORITE.



From photo, by Morrison.

FLORA WEST.

Flora West, fresh from her London triumphs, is once more delighting her American admirers with her catchy songs, sung as only she knows how to sing them. She is at Koster and Bial's, where she shares the applause with Harriett Vernon, the Brothers Horn, and the great and only Chevalier.

Miss West made her debut on another north in England. She first trod the boards in the town of Grimsby, playing Willie Carlisle in East Lynne. Shortly afterward she joined her sister, and they worked as a team for some time. Her sister's marriage broke up the combination and she joined her father and mother, and traveled all over England with them.

Her first appearance in London was at the Surrey in a pantomime. Her success was pronounced, and the step to the music hall was an easy one. While she was at the Tivoli, George Lederer saw her performance and secured her for his L and I company, in which John T. Kelly and Gus Williams were the stars. She remained with this company two seasons, after which she appeared with Kelly in McFee of Dublin. Engagements with Prince Pro Tem, The Black Crook and the Dazzler followed, in all of which she won the favor of the public.

Miss West went back to London a couple of years ago and made another hit in the music halls. The syndicate which controls several of the halls signed a three years' contract with her, which will begin when her present obligations are fulfilled.

Next season she will be featured in Harry Williams' production of *A Bowery Girl*, which is one of the big successes of the present season.

A Music man had a pleasing chat with Miss West the other evening. During their conversation she showed him a wonderful mechanical dog which she uses in her new song, "Who Stole Me Fuggy Wug," which she intends to put on next week. This make believe pup would deceive any one at a short distance and his ferocious expression would scare the average boy into fits. Another new song Miss West will introduce is "I Asked Johnny Jones and I Know Now," which Marie Lloyd is singing with great success in London. Some of Miss West's other successes are "Arrah Go On," which she introduced in this country on her last visit, "I Can't Find My Little Pussy Cat," "Salute My Bicycle," "Lovers," "Odeley Odeley," a "kid" song, and her greatest hit, "John James O'Reilly," which she has to sing at every performance.

After her engagement at Koster and Bial's, Miss West will spend four weeks on the Keith circuit. She will then go direct to London, playing the principal halls until it is time for her to return to New York to begin her tour in *A Bowery Girl*.

THE BROOKLYN HOUSES.

HEDGE AND BURGAN'S.—Lingard's Serenaders are here this week. They include Helene Mora, Minnie Schult, Maxwell and Simpson, V. P. Wormwood's trained animals, Morton and Reville Murphy and McCoy, Brown and Ditty, the Newsboys' Quintet, Harris and Walters, Charles G. Seymour, Marie Lestocq and the Comedy Four.

GAVIN'S.—Tony Pastor and his company have moved over to the west side of town. His roster includes Matthews and Bulger, Caron and Herbert, Kitty Mitchell, Pearl Andrews, O'Brien and Havel, Daisy Mayer, Edwin Latell, Fields and Wooley, Kenne and Welch, Grace Sherwood and the three Buffons.

STAR.—The Renfry Santley Burlesque company is here this week. The company includes Lottie Elliott, Belle Black, Maude D'Arcy, Leslie and Tenley, Francis Bryant, Fisher and Crowell and Van Leer and Barton.

BROOKLYN MUSIC HALL.—This week's list includes The Four Lassards, Elvira and her trained cats, the Mozart Quartette Ward and Lynch, Anna Diver, Freda Janina, Marie Pomroy and Lew Smith.

WHY FAPINTA DID NOT APPEAR.

Fapinta, who was engaged to appear at Proctor's Pleasure Palace last week, did not perform there. In regard to her non-appearance E. D. Price said: "Fapinta was engaged to appear here for two weeks at \$25 per week, which was the amount she received during her six weeks' engagement at the Twenty-third street house. A day or two before her engagement began, her manager called and wanted to know why she was not being made the star feature of the bill. I explained to him as gently as possible that we had Sandow, Selma Gilson, Ransome and a few other people on the list, but he said unless Fapinta was made the star feature she would not play, and she didn't."

"I think," added Mr. Price, "that managers should come to an understanding about matters of this kind. Performers should be held to a stricter account in the matter of keeping their engagements, and no clumsy excuse should be taken for the cancellation of a date. Fapinta's non-appearance did not affect our business in the least, but the principle involved in her refusal to appear is an important one."

IMPROVEMENTS AT THE PALACE.

The Garden of Palms, Oriental Diana and Roof Garden, adjuncts of Proctor's Pleasure Palace, will be finished and opened about June 1.

The palm garden and Oriental room will be decorated by W. C. Hunting, who has decorated the Waldorf and other hotels. \$10,000 will be expended for the purpose of beautifying the two gardens and the divan. Several palm trees, fifty feet in height, have been bought in Germany and are now upon their way. The garden will be covered with a sliding glass roof which can be opened in pleasant weather. A grand mirrored passage, brilliantly illuminated, will connect the German cafe with the Oriental divan.

The double stage between the large auditorium and the Garden of Palms will be used for the first time. The effect will be that of an immense Summer garden, with two distinct audiences facing each other. It is the only arrangement of its kind. A sound proof curtain can be lowered between the two auditoriums when the double stage is not being used for some big acrobatic or trained animal act, which shows well from both sides. The continuous policy will be kept in force, and vaudeville and refreshments will be served on the roof and in the theatre.

THE AL. G. FIELD BIG WHITE MINSTRELS.

The Al. G. Field Big White Minstrels closed a long and prosperous season on Saturday, April 11. This completes the tenth season of this organization. Next season a new departure will be made. The company will play week stands almost exclusively. It will be larger than ever before, numbering not less than sixty people. There will be three bands in the parade. In addition to the minstrel performance the burlesque Utopia, or, The Twentieth Century Circus will be a feature. This burlesque, although introduced in a very crude form, met with a flattering reception that it has encouraged Manager Field to elaborate and improve it. Eight head of horses and ponies will be introduced in the production. A troupe of Arabs, the Korzulus, Brothers Mohring, and other well known acrobats will appear in Utopia. Fred H. Leslie's dog circus will form an interesting portion of the entertainment. Will Walling has been engaged as vocal director and will have a choir of twenty singers. Eddie Fox, the modern minstrel Paganini, will be musical director, introducing his imitations and solos; he will have an excellent orchestra of sixteen people. Three cars will be used to transport this organization. Milton Hall, who has been the efficient press agent of the company, was presented with a purse, contributed by the company, as a slight token of their appreciation of his services as mail agent. Mr. Hall takes a short trip to Colorado Springs, where he has an interest in a mine. He will return to Columbus in about four weeks to complete the arranging of the music for the Al. G. Field Minstrel and Darkest America for next season.

IDA FULLER'S TOUR.

Ida Fuller, sister of La Loie, will be the star of a big vaudeville company which will make a tour of the country next season. Steve T. Hopper, who has been associated with De Wolf Hopper for many years, will be the manager, and Frank Fuller will help to see that everything is running smoothly.

Ida Fuller has traveled extensively, and has appeared in all the great cities of Europe and America. She is now at Koster and Bial's in New York, where she is performing the dance creations of Loie Fuller, with the latter's permission, nightly to delighted audiences. Mr. King is making extensive preparations for the tour, and is engaging some first class talent for the supporting company.

HARRY SANDERSON'S BENEFIT.

The annual benefit tendered to Harry Sanderson took place at Tony Pastor's Theatre on Sunday evening last, April 12. The occasion was a gala one, the house being crowded to the point of suffocation by the friends of Mr. Sanderson, and the financial results must have been gratifyingly large. Of course the bill was tremendous. The leading lights of the vaudeville stage appeared and gave an entertainment lasting from eight o'clock till midnight. Where all were so excellent, it would be unfair to mention individuals. Suffice it to say that the programme was one of the best ever presented in this city, and proved that Mr. Sanderson has hosts of good friends.

VAUDEVILLE JOTTINGS.

Marie Celeste, a charming and talented singer, appeared at the concerts in Proctor's on Sunday last.

Pearl Andrews made a pronounced hit with Tony Pastor's company last week at Hyde and Behman's in Brooklyn.

Lillian Green is in her third week at Tony Pastor's.

Kitty Kursale and Violet St. Clair have joined hands. They are introducing their new act at Pastor's this week.

F. F. Proctor advertises that the salary of Weber and Fields, who are playing a special engagement with him, is \$1,000 per week.

The latest feat of those acrobatic marvels, the Rixfords, playing musical sleigh-bells while balancing head-to-head, is a great hit in Tompkins' Black Crook.

Ullie Akerstrom makes her vaudeville debut next week at Keith's Union Square.

The Dare Brothers are doing a new act which they call White Visions.

Harry Leighton, the boy alto, who is at Keith's this week has sung in some of the prominent church choirs of this city.

The Pantzer Brothers have returned from a successful two months' trip to California.

B. F. Keith, the continuous magnate, has his theatres in such good running order that he has time to attend to lots of other things. At the horse show held recently in Boston he exhibited several high-class roadsters, some cute little ponies and one or two other specimens from his stables. His little pony "Lottie," which has been a fixture at his Union Square Theatre for three years, took the second prize among the pony entries.

Maurice E. McLoughlin has been engaged by Weber and Fields to write the comedy, Little Willie, in which they intend to star Lottie Gilson next season. There will be considerable heart interest in the piece and it will be written with a view of showing Miss Gilson to the fullest advantage.

Salerno, a European juggler, was secured by cable last week for the Keith circuit. Some of his admirers say that he surpasses even Cirque walli. His salary is one of the highest ever paid for an act of this kind. He will not come over until early next Fall.

Scenic Artist Fraser, of Keith's Union Square, has had his hands full for the past three weeks. He and the entire staff of stage hands have been as busy as bees building and painting a new trick house for Paul Martinetti's pantomime "A Terrible Night." The new scenery, properties

and tricks will be used during the entire Martinetti engagement over the Keith circuit.

Barr and Evans opened at the Lyceum, Boston, April 6, with The White Crook, making such a hit that they were at once engaged for the balance of the season.

Annie Carter, the well-known contralto, who has considerable talent as an actress, has received an offer from a prominent New England manager to star her in a new burlesque in the vaudeville houses next season. Miss Carter will probably decline the offer, as she thinks it advisable to wait until the season of 1897-8.

The Sidmans are resting this week, the first since Aug. 5 last. They play the Savoy, Lowell, Mass., next week, and Keith's Boule, Philadelphia, week of May 4.

Sandow may appear at the Auditorium, Philadelphia, week of April 27. This will be his last engagement in America this season.

A high class concert was given at the Savoy, Brooklyn, on Sunday evening last, in which the following people took part: Helene Mora, Hilda Thomas, Frank Barry, Ward and Curran, the Newsboys' Quintette, Morton and Revelle, George H. Wood, Frank Moran, Charles B. Lawlor, Brown and Harrison and others.

A new vaudeville house to be known as the Orpheum was opened April 5 at Seattle, Washington.

Frank Riley and J. C. Hughes, late of Symonds, Hughes and Rastus, will double up next season and present a new specialty called Good Old Georgia, in which they will illustrate the comical phases of negro life. The new team will be known as Riley and Hughes.

Fregoli, who will sing whole operas by himself at Olympia, will be seen first in Dorotea, a one-act opera, in which he will sing the soprano, contralto, tenor, baritone and basso parts. Mr. Hammerstein confidently expects that Fregoli will make a greater sensation than Gilbert.

William F. Riley has been appointed advertising agent of the Casino.

John Morrissey, well known in vaudeville circles in Chicago and elsewhere, is now connected with the management of the Orpheum in San Francisco.

Troja has been engaged for a short season with the Vaidis Sisters' company.

Dick Little will be the business manager of the Vaidis Sisters' company. He closed with Carrie Lamont, who was prevented from playing owing to a severe illness.

Charles G. Kilpatrick, the one legged bicyclist, has been practising glass ball shooting, and will add it to his act. Expert judges declare that he is a better glass-ball shot than Dr. Carver or Buffalo Bill.

Loie Fuller will make her farewell appearance in America under Koster and Bial's management at the Metropolitan Opera House on April 30.

Maude Raymond, who has made a hit in her debut song at Proctor's Pleasure Palace, has a four week's engagement there.

Billy Emerson, the popular minstrel, who had a narrow escape from pneumonia, left last week for Atlantic City to recuperate. When he recovers he will begin a year's engagement with F. F. Proctor.

Alice Clifford, of the Clifford Sisters, has recovered from her attack of nervous prostration, and the team recently played a successful engagement at Hopkins' Theatre, Chicago. They will join the Vaidis Sisters' Combination on April 19.

Fifty delegates of the Delta Chi fraternity attended the performance of Marguerite at Hammerstein's Olympia on Friday evening last.

The Akimots Japanese troupe left for Europe on the *Lucania* last Saturday morning. They intended leaving on Wednesday by the *Majestic*, but their baggage, which was expected on Monday, did not arrive until Friday.

F. M. Catlin, who is part author of "She's My Little Madcap Queen," is a resident of Jackson, Mich., and not Detroit, as was recently published.

Billy Vassar and Rob Dalton, known as Vassar and Dalton, will be featured with The Merry Ramblers company next season.

Lizzie N. Wilson, a sister of Al Wilson, is doing a Dutch specialty which is said to be entirely original. She expects to put it on shortly in one of the local theatres.

Dottie Neville has made a hit in her clever specialty with Arthur Dunn in *Excelsior*, Jr., at the Broadway Theatre.

Rogers Brothers have been making a big hit with Donnelly and Girard's company this season. Their act was put on at 10:30 every evening. They have signed with Tony Pastor for his Fall tour, opening Aug. 10.

The engagement of Kate James, which was to have begun at Koster and Bial's last week, has been postponed until next November.

Hadley and Hart, the musical team, are at Poll's Wonderland in New Haven this week. They will be at Proctor's Pleasure Palace next week. Their work has been well received everywhere this season.

Maxwell and Simpson are making a big hit in their new descriptive songs illustrated by electricity. Their turn is novel and entertaining. Mr. Maxwell possesses a sweet tenor voice and his superior in rendering descriptive and sentimental songs has not been seen in the city. He has shown remarkable talent since boyhood. For sixteen years he was a member of St. Francis Xavier's Choir in West Sixteenth Street. Mr. Simpson is an artist photographer and has succeeded in taking realistic and exciting pictures from life. Many of his scenes have been awarded first prizes for their beauty and execution. The elaborate electric apparatus now used was designed by him. Mr. Simpson is also an excellent musician, having written and composed their fire song. It appeals to all and recalls to all firemen and their friends the thrilling story of a fire from the striking of the alarm to the fall of the burning building. They play this week at Hyde and Behman's, Brooklyn.

Jersey City Lodge of Elks attended the performance at the Bon Ton Theatre, Jersey City, on April 11, as a compliment to Kitty Kursale and Carr and Jordan.

Emilie Edwards, singer and impersonator, was engaged by Colonel Hopkins to fill the place of a performer who was unable to reach the theatre in time for the matinee on Saturday, April 5. Colonel Hopkins was so pleased with her performance that he immediately engaged her for the rest of the week.

Carr and Jordan have signed for six weeks at the Orpheum, San Francisco.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The vaudeville theatres had excellent attractions Easter week, but election and Ringling Bros. big night parade had their effect, and the box offices statements did not tell as pleasing a story as usual; however, a very good business was done despite the strong opposition.

Hopkins' South-Side Theatre: An extra attraction

VAUDEVILLE.

A NOVELTY FOR NEXT SEASON

Direction FRANK FULLER.

IDA FULLER

SISTER OF

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I emphatically state that my sister Ida is the only one authorized to present my new serpentine and other dances invented and to be originally produced by me in Europe, or to make use of the costume designs patented by me. This refers to my new dance creations, which have never before been produced in America.

Sincerely yours,

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Jordan, and the Stewart Sisters. Roland Reed's comedy, *Check*, was given by the stock co.

Hopkins' West-Side Theatre: Oliver Twist was presented with Ethel Brandon, as Nancy Sykes, and an otherwise good company. Samuel Gumpertz is making the house quite popular by careful management.

Lyceum: Manager Grenier, always determined to give the patrons of his theatre "the greatest show in the world for his money," did not fall much short of it with his last week's co., which included a series of specialties that would do credit to any first-class theatre. The ever-welcome Lew Dockstader appeared for the first time at the Lyceum, and a most cordial reception was accorded him. De Bessell moulded the features of many characters in clay in a very artistic manner; Lew Bloom is an eccentric comedian of more than ordinary ability. Others who were entertaining were the Folly Trio, Foreman and Farnum, William De Bol and Twin Brothers Gross forming a splendid attraction.

Olympic Theatre: Gus Hill's world of novelties opened to the same big business, and gave a performance of unusual merit. Together with the Gus Hill show proper there were many additional acts on the programme, in order that the continuous policy might be carried out. Mr. and Mrs. Sidney Drew appeared in the little domestic trifles, in *Clover*, and they were decidedly pleasing in their sketch. Annie Whitney sang nicely, and rendered her monologue in a most interesting way. Frank Latona, the musical tramp, introduced many bits of comedy; Lew Hawkins kept the grand house laughing and applauding during his act; and those who also deserved mention were Morrison and Mathews, *Affair of Arthur*, Daly and Devore; Leslie's Dogs, Bonnie Lottie; Two Downies, Bentley and Carpenter; Estelle Wells, Gray and Conway; Clark and Williams; McCauley and Devore, and last but not least, Gus Hill. An *epic* entitled *The Twentieth Century Barber*, introduced different members of the co. and created much merriment.

H. R. Jacob's Alhambra: For the first time in many years Hi Henry's Minstrels paid Chicago a visit, and Manager Henry has every reason to feel proud of his co. The business was not big, but the performance was good. The first part was richly draped in plush, and the orchestra, vocalists, and jesters handsomely costumed. The music, jokes and minstrel ideas were bright and original, particularly the band arrangements, which were made by Carl Carlton, bandmaster. The vocal corps, consisting of Roger Harding, J. Albert Gates, La Loude, Goldfarb, and Master Williams. The end men were Arthur Dering, Frank E. McNich J., Marcus Doyle, Lorry McEvoy, Herbert Swift, Al Bou Lier, Sam Dillon, Johnny Clark, James Morton, and Harry Gross. The girls contained many very good specialties, those of the quartette, in a vocal interlude called *Scenes in the Streets of a City*, which was of the descriptive order, and served to introduce a pretty song composed by Hi Henry entitled "One Day Somebody's Darling." The witticisms of Arthur Deming were the best. The two bands appeared to advantage in a musical melange, in which Mr. Henry rendered his cornet solos, and their tricks made quite a hit.

Sam T. Jack's Opera House: Jack's Blue Beard co. opened to good business and gave a very satisfactory performance. The burlesque employed a large co. of gay burlesquers, singers and comedians, while the scenery, costumes and lines were bright and showed careful prearrangement. Specialties were given by Raymond and Clark, Beeson, Miles and Lillie Lulu, Max Millian, Eddie Murray, Arline and Sweeny and Wolford. A series of pictures were also presented, and the programme closed with the entire co. in a musical ensemble.

Imperial Music Hall: Vaudeville continues to be what the patrons of the house want, and Manager John Cort employed a long list of acts the past week that met with the entire approval of the well-filled house. Flynn and Walker gave their familiar sketch that never fails to receive a hearty encore. Kitte Beck is a petite vocalist and dancer, her "Tea Party" song was well done, and Sullen and Gallagher, Fred J. Flann, May Palmer, Cora Rount, J. McAvoy, Van Aken, McPherson and Hill, and many others were in the bill.

The Oxford: Business keeps up in a profitable manner. The co. which gave the performance last week included the names of Emma Weston, Castle and Hall, Carmen Sisters, Horwitz and Bowers, Pantzer Trio, Leopold and Silko, Conchita, and others.

Casino Music Hall: Billy Rice and Louis J. Epstein should feel satisfied at the result of their efforts in regaining the large patronage this house formerly enjoyed. The business under their management has been growing steadily, and the present policy promises to develop into a winner. The Harringtons, Mabel Stanley, Barney and Russell, the Silvers, Three Silbans, Ethel Ewtwhor, Alice Clark, Grace Cleverland, Tyrene and Erlaine, Marguerite Newton, Edward Moore, James Smith, Maude Roselle, Ollie Leonard, Devore and Le Claire, Sinclair and Carlisle and the Le Page Sisters all contributed to the entertainment.

The Orpheus: A good show, in keeping with the former performances given at this house, did a very satisfactory week's business. Jeanette Burnes, the great Busch, Behan and Dakin, Three Regans, Alice Arlington, the Novatts, Madeline Branks, Ingerheil, Julia Linton, and the Orpheus had a let a appeared.

I am now pleasantly located in my new quarters at 190 Clark Street, where I will be glad to hear from my friends.

HARRY EARL.

PHILADELPHIA, PA.—Fred Rivers' New Night Owls co. present a strong array of attractions this week at the Auditorium, strengthened by the Venetian Vocal Serenaders, Signora Fontenella and Signor Negrescon. The regular co. are: Florence Miller, Sam Collins, Blanche Walworth, Gordon and Lick, Lou H. Carroll, Saharet, the dancing wonder, May Clark, Van Osten, Mabel Hazleton and Princess Kuta Kuta. The burlesques, A Pack of Cards, The French Revue, and Broadway Chappies, handsomely staged, complete a pleasing entertainment. Tony Pastor's co. follows week of 20.

At the Bijou Theatre another immense bill, Woodward's performing sea lions, Huth and Clifford remaining over from last week. The new faces are Wood and Sheppard, Elliott Family of seven English wheel experts, the Marie-Bunham Trio in triple bar gymnastic art, the Savonias, in musical specialties, M. Avery and May, Reed Family, William Denny, topical vocalist; Terry Hart, Beatrice Leo, vocalist, the Three Helestones, dancing novelty, Jules and Ella Garrison, Forbes and Quinn, and the Maginleys, aerial gymnasts. Houses immense.

The Golden Crook co. are in their second week at the Lyceum—crowded houses, giving a superb spectacular burlesque, in which many new and taking features are introduced, and from present business will remain here several weeks longer.

Rose Coleman Burlesque co. are at the Kensington Theatre for week.

S. FERNER, JR.

ST. PAUL, MINN. The regular co. at the Olympic Theatre presented a funny comedy, *Lunatics*, in a Hotel, with a good cast, also an attractive solo week of 6, opening to a good business. Entertainers, Belle Williams, Flossie Venetta, Jessie Lee, Wadie Williams, George E. Gardner, Jack McCarthy and Gleason.

At the Rodeo Concert Pavilion week 6 a good programme of specialties was presented by the co. opening to good business, the beauty contest being a feature. Entertainers: Lizzie Shelton, Ida Harman, Nellie Houshman, Frank Dury, Frank Stokes, Ed Harmon and Freda.

CINCINNATI, O. The week of 5 H. witnessed pleasure to the people of the famous Kelly and Wood's Big Show. Madge Ellis is not with the co., but there are plenty of good people on the bill. Among them are Harrigan, the tramp, giggler, Ida Howell, Billy Edwards, Lane Sisters, Eva Armstrong, Baker and Lynn, the National Trio and Edna Aug. the whole concluding with the burlesque entitled "Just Tell Them That You Saw Me." Next comes the Watson Sisters co.

PROVIDENCE, R. I.—At the Weston under Theatre Weber and Fields' Vaudeville Co. gave a gold bill week of 6 to good audiences. Among those who contributed were O'Brien and Mackie, musical artists Harry McBride and Nellie Gosselot, organists and pianists Lizzie E. Raymond, who sang several of her songs which met with general favor. Sam Bernard who told a number of stories, and McIntyre and Heath in their negro sketch and burlesque called *The World's Follies*. City Sports 18. H. C. RYAN.

BUFFALO, N. Y. Harry Morris' Entertainers played to packed houses at the Court Street Theatre week of 6. Flora, the transformation dancer, and a number of clever specialty artists were enthusiastically received.

At Shea's Music Hall, Jennie Robey, Alice Vernon, Lottie West-Symonds, Alice Howard, and a number of other performers attracted good-sized audiences. Amateur night at this vaudeville house grows in popularity.

ST. LOUIS, MO.—London Theatre (Frank J. Watson, manager) The bill for the week ending 11 was Marion Blake, female baritone; Ed and Jessie

Foley, sketch team; L. S. Wells, musical specialty; Ferguson Brothers, sketch; business good.

WASHINGTON, D. C.—Irwin Brothers' Big Specialty co. at Kerman's Lyceum 6 H. enjoying a go-diy share of pro-poor. It was a good show for the money, and the take on the week showed good money for the show. The acts were strong and well placed, and the actors more than well pleased with the appreciation and applause bestowed on their efforts. The pronounced hit was George Fuller Gordon, who is no original and entertaining, an excellent mimic, he convinces the audience with his imitations in his creditable representation of several pages from Jerome K. Jerome's book, "Stageland." Sadie Cashman and Herbert Holcombe, in their artistic singing turn were most favorably received. Harry Fisher and Joe Carroll, Irish comedians; Nellie O'Neill and Lillie Sutherland, singers and acrobatic dancers; Moore and Karcher, musical comedians; Johnson, Davenport and Loretta, knockabout comedians; Kitty Nelson, song-and-dance comedienne; and the clever originators of illustrating songs, Joseph E. Howard and Ida Emmerson, came in for a full share of popular approval. The younger Brothers Irwin, assisted by the funny dwarf comedian, "Mauri," in "Scenes from the Zoo," turned an amusing and laughable concluding feature. On Thursday night the visiting National League of Musicians, who were in convention here, visited the theatre as the guests of Managers Kerman and Irwin. Nearly 200 members attended in a body. Many pleasing surprises were sprung, notably the enlargement to goodly numbers of the regular orchestra, which was lead by the noted cornetist, Paris Chambers. There was a lengthy intermission, during which various solos by the most prominent musicians were rendered. After the show the party was banqueted at Willard's.

JOHN T. WARDE.

HARRISBURG, PA.—Harry Davis' Eden Museum (A. C. Young, manager): Last week this combination played to fair business: Madame Planke, trained lions; the Reilys, comedy duo; A. C. Lawrence, entertainer; Campbell and Campbell, vocalists and comedy; Clever Lawrence, club and gun drill; Hart and Williams, mirth provokers. This week these people are having average attendance. Weiland, juggler, very clever; Murphy and Burke, buckster songsters; La Chevalier, Fields and Salina, grotesque duo; Dave Whately, Dutch comedian; Hardy and Hart, musical experts; an interesting act, Bert Kimball's art tableau; G. Moore and Rosell in a very laughable sketch. In the Flat Pictures, Bert Kimball is acting manager (in the absence of the city of Manager Young); he is a warm friend of The Musee, and a very genial gentleman. George H. Star, chief usher of The Musee, is to become a Benedict. The ultimate ady is a society belle of Middletown, and the ceremony will take place on the stage of the house on the evening of 9. The happy groom has made many friends since he has been connected with this popular resort, and they wish him bon voyage on the matrimonial sea.

NORTH ADAMS, MASS.—Staley and Cunningham's California Vaudeville finished successful week at the Bijou. Is one of the leading attractions was Professor Wilson with his \$5,000 dog Jack. This animal is a wonder.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Fair houses week ending 11 with the London Sports Entertainers co. The co. contains some clever performers and gave general satisfaction. Week of 13, Ladies Club Burlesque.

Elton Theatre had a catchy heading for their three sheets last week. It was headed "Our Easter Eggs." The "eggs," of which there were a dozen or more, were of uniformly good quality and drew fair audiences.

LOVELAND, MASS.—The Savoy Theatre (Nelson A. Markel, manager): The following bill was given at this house during the week of March 30: Cunningham and Staley, Murphy and McCoy; Thomas J. Heffron, McLean Hall, Emory and Nodine, Wayne and Neilson; William Roberts and Minnie Cline. Business since Mr. Markel assumed the management has improved and is steadily increasing. The present week had large houses and the next one promises better.

Wonder and Musee, Al Haynes, manager. The performers were Enoch, John B. Leonard, Susie M. Fulton, A. Tanner, Mamie Renfert, Markham and Betty, Billy Munton, Phyllis Ruffell, Ordway and June Edmund. Attendance fair.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): A bright and very entertaining performance was given by The City Sports on their second engagement here this season. 5 H. Lillian Lancaster and Gertrude Collins, in their dance, gave an unusually clever exhibition. The Nelson Sisters and the other members of the co. acquitted themselves creditably. 13-18 New York Stars. 20-25 Kentzley Co. Phil Sheridan, in speaking of his recent West-ern trip said that The City Sports have had a remarkably successful season and that their openings in St. Louis and Cincinnati was to "banner" business.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Frank H. Livermore, manager): The bill week of 6 H. includes the following: Clark, Chever, Gethin, F. N. Winchester, Green and Cowper buck and wing dancers; and Barry and Dillon in a neat Irish sketch. Mr. Dillon has been shaking hands with old Pittsfield friends the past week, he formerly resided here. A large and well-pleased audience was seen at each performance.

SPRINGFIELD, MASS.—Parlor Theatre (H. E. Tucker, manager): Week of 6 Criterion stars, Merlow and Plunkett, comedians; Mabel Sussen, song and dance; Belles of Avenue A, T. J. Hart, F. J. Hart, the legged wonder, Bassiey and Simonds, two aces; Freddie and Green, musical eccentric. Business steadily good.

HAMILTON, CAN.—Star, Bassiey and Davey, proprietors; P. M. Bassett, the Imbros, L. Ford, Pege and Daniels, La Petite Mabel, Gracie and Reynolds to good business. Thomas Rehe, ex-manager of the Grand Opera House has booked inex famous band for April 20 in the Drill Hall.

ALBANY, N. Y.—Gaetz Theatre (Agnes Barry, manager): Sam Jack's Bull Fighter co. crowded the house 6. The extravagance has been rewritten and strengthened by specialists. The two acts are divided by living pictures and oils. The latter consists of the La Monte Brothers on a triple bar, singing and dancing to Miller Phillips and Ruth Robinson, sketch by Dave Foster and Fannie Lewis, and singing by Clemens and Barnes. Lewiss's Spider and Fly 13.

NIAGARA FALLS, N. Y.—Music Hall (T. J. Hart, manager): Week of 6 Harry Guber Castle, Emma Rivers, Be a Gold, Etta Ahola, Minnie Wynn, and Johnson and Pierce. Good business.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager): Comedy, Constance and Swan, buck and wing dances; Redding and Stan's sketch; Jean Jones and Ella Garrison, travesty artists; the Three Rondelets, grotesque dancers and high & low; Montague and West, musical team appeared and did the work in a way that attracted large audiences week 11.

ROSE COLEMAN Burlesque co. are at the Kensington Theatre for week.

S. FERNER, JR.

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Among the best are Harry, Mrs. Moore, Blanche Walworth, Gordon and Lick, Lou H. Carroll, Saharet, the dancing wonder, May Clark, Van Osten, Mabel Hazleton and Princess Kuta Kuta.

The burlesques, A Pack of Cards, The French Revue, and Broadway Chappies, handsomely staged, complete a pleasing entertainment. Tony Pastor's co. follows week of 20.

WILMINGTON, DEL.—Wesley and C. W. is a slender manager. The attractions for 6 H. are Bassiey and Bassiey, musical artists; Harry, Mrs. Moore, Blanche Walworth, Gordon and Lick, Comedy duo; Carrie Eason, one of the best actresses I ever seen here and last but not least John E. Freeman, and fellow knownman late star of The Tinker, who makes his debut in vaudeville as used to his daughter, Lizzie Wimpie. The business remains the same house full twice a day.

NEW YORK CITY.—The Lyceum company Mr. Miller appeared with great success as Colonel Kerchival West in Shenandoah. He next joined the Empire Theatre stock company, with which organization he has since been identified. He met with considerable success and came at once to New York, where he entered Augustin Daly's company. He profited by the excellent training and discipline of Mr. Daly, and next joined the Madison Square Theatre Stock Company. He made a hit in the part of the boy, Herbert, in Bronson Howard's play, Young Mrs. Winthrop.

Following a play he had mapped out for himself, of not remaining long in one company, Mr. Miller left the Madison Square and joined Daniel Frohman's Lyceum Theatre company. He appeared at the Lyceum in a round of parts, in which he met with great success. Everybody will remember him as Robert Grey in The Wife, Clement Hall in Sweet Lavender, and as Randolph in The Marquise.

When he left the Lyceum company Mr. Miller appeared with great success as Colonel Kerchival West in Shenandoah. He next joined the Empire Theatre stock company, with which organization he has since been identified. He met with considerable success and came at once to New York, where he entered Augustin Daly's company. He profited by the excellent training and discipline of Mr. Daly, and next joined the Madison Square Theatre Stock Company. He made a hit in the part of the boy, Herbert, in Bronson Howard's play, Young Mrs. Winthrop.

SHAKESPEARE SOCIETY ELECTIONS.

The Shakespeare Society of New York held its annual election yesterday. The five trustees selected were: Appleton Morgan, George Livingston Baker, Harrison Grey Fiske, Albert R. Frey, and W. O. Bates.

The society's membership has largely increased during the past year. Its work in the direction of saving the Poe cottage at Fordham from destruction is bearing good fruit. Two bills have been introduced in the Legislature at Albany providing for the preservation of the cottage on ground to be set apart for the purpose by the municipality. One of these bills has been favorably reported both in the Assembly and the Senate, and it will no doubt be enacted during the present session.

The building at 21 Park Row, which has been

THE END OF ROSENFIELD'S SYNDICATE.

The House of Cards company closed its engagement at the Fifth Avenue Theatre last Saturday night with salaries considerably in arrears. The company had been rehearsing another comedy of Sydney Rosenfield's, *A Fashionable Physician*, in which Campbell Gollan and Maxine Elliott were to have played the principal parts.

Miss Elliott had not received any salary for four weeks, so she refused to appear in the new piece. Sadie Martinot was then engaged to fill her part, and rehearsed a week with the company. On Monday night Mr. Rosenfield left the city to look after his two Escutcheons company, which was playing in Albany. When salary night arrived James Jay Brady, Mr. Rosenfield's representative, announced that he had no money to pay them with. At a little informal meeting the company agreed, for the honor of themselves and the theatre, to finish out the week on the commonwealth plan and divide among themselves whatever receipts there might be.

"We are all very sorry that the venture should end so disastrously," said a member of the company to a *MIRROR* reporter last week.

"although we have small sympathy for Mr. Rosenfield. He did not seem to realize that his company was composed of ladies and gentlemen.

It is a pity that *A Fashionable Physician* could not have had a chance. It is a much better play than *A House of Cards*, and I think it would have been a big go."

Maxine Elliott was the worst sufferer in the Rosenfield fiasco. Mr. Rosenfield gave her a check one night for \$100.50, but the bank on which it was drawn refused to cash it. Then a written agreement was entered into by which she was to receive \$50 out of each night's receipts till her entire salary should have been paid. Out of consideration for the other members of the company Miss Elliott waived her claim and, when the commonwealth scheme was broached, she agreed to share with the others whatever money might come to the box office.

A House of Cards had been booked for an engagement in Chicago, but when Miss Elliott and Frank Worthing had expressed their determination to leave the company, the local managers canceled the date. Mr. Rosenfield went to Miss Elliott's dressing-room and besought her not to desert him. She considered that he had forfeited all claim upon her sympathy and allegiance and was adamant in refusing to play longer under his management.

The Fifth Avenue Theatre will be dark this week, but on Saturday night Thomas C. Seabrooke will begin an engagement in *The Speculator*.

HENRY MILLER.

On the first page of *THE MIRROR* this week is presented a portrait of Henry Miller, the popular leading man of the Empire Theatre Stock Company. Mr. Miller began his stage career in Adelaide Neilson's company, in the West. He met with considerable success and came at once to New York, where he entered Augustin Daly's company. He profited by the excellent training and discipline of Mr. Daly, and next joined the Madison Square Theatre Stock Company. He made a hit in the part of the boy, Herbert, in Bronson Howard's play, Young Mrs. Winthrop.</

A WOMAN WHO MAKES PLAYS.



From a photograph by K. & S.

MARGUERITE MERRINGTON.

When E. H. Sothern produced Captain Letterblair at the Lyceum Theatre in this city a few years ago he introduced to the American stage a new playwright. The unequivocal success achieved by this dainty comedy attracted much attention to the clever authoress, and has placed her name prominently upon the scroll of dramatic writers. In her quaint little old-fashioned cottage on the Grand Boulevard, overlooking the broad waters of the noble Hudson, a representative of THE MIRROR found Marguerite Merington the other day.

"I have been at work for some time," said she, "revising and brightening up Bonnie Prince Charlie, which was written for E. H. Sothern. Mr. Sothern and Mr. Frohman have suggested several alterations, and these I have been making carefully. The play was to have been performed before this but The Prisoner of Zenda came along, requiring immediate presentation while the interest in Anthony Hope's romance was at its height, and so Bonnie Prince Charlie has had to wait. The suggestion for this piece came from Mr. Sothern, who recognized in the character splendid opportunity for the exercise of his varied talents. In executing the work I have endeavored to follow history as faithfully as was consistent with dramatic utility, and have succeeded, I believe, in preserving the atmosphere and peculiar beauty of the period. Few characters are offered by history that give to us a background more picturesque or a personality more fascinating than that of Bonnie Prince Charlie.

Then I have just completed a revision and condensation of my little comic opera libretto, entitled Daphne, or the Pipes of Arcadia, which was awarded first prize by the National Conservatory of Music in its competition of 1892-93. This task has been undertaken at the instance of Lamson, Wolfe and Company of Boston, who wish to publish the libretto in a little series of dramatic works which they intend to issue, uniform in style with the edition of Madga which has already come from their presses. In writing Daphne it was my effort to study closely the methods employed by Gilbert and Sullivan in their famous compositions, and to follow as nearly as I was able their arrangement of alternating dialogues and lyrics, which, to my mind, has proven the happiest device of its kind yet introduced. I have not heard," she added merrily, "that the National Conservatory of Music has seen fit to offer since another similar prize. I am afraid my little opera killed the good work!"

"My dramatic work has really been very limited, only three plays bearing my name having been put upon the stage. Good-bye was performed not long ago at the Boston Museum by the stock company of that theatre, but it ran only five weeks, and I fear it was not all that I had hoped it might be. Captain Letterblair was my first effort to see the light of a stage. Its success was greatly due, I fancy, to the kindly offices of Mr. Sothern, whose unwearied labors in staging the play and whose manifold suggestions to me during its preparation were of the utmost importance. Then, when the work was nearly ready for presentation, it was submitted to Joseph Jefferson, and his kindly assistance was incalculably valuable. Letterblair was written at many different times, covering a long period. I worked upon it only now and then, in a spasmodic fashion, whenever mood or leisure proved congenial. It was not made to order for Mr. Sothern, although, when selected by him, a certain amount of rearranging was, of course, necessary to make it fit him and his clever company of players.

"Sol Smith Russell has a come-by of mine, The Every Day Man, which was written especially for him. It tells a simple story, thoroughly American and wholesome, and its central figure is the result of a careful effort to provide a new character study for Mr. Russell, who believes in encouraging American writers and wholesome dramatic literature. The piece was produced last year in Canada, and, alternating with The Rivals, has been Mr. Russell's bill all this season, meeting with gratifying success throughout the country, in all parts of which its star is exceedingly popular.

"And there you have the length and breath of my dramatic experience! Nowadays much of my time is given over to magazine work which, although it may mean less of fame and fortune in the long run, seems surer and productive of quicker results. In this work I must confess to unusual good luck. I do but a moderate amount of writing for the magazines and weekly newspapers, and yet the results are most satisfactory and the rewards generally prompt. Eugene Field's famous experience with a magazine which kept a poem of his eight years and then rejected it has not been mine, for more than once my rambling efforts have been published almost before I could have expected them to be read by the editor.

"My work is of the imaginative or romantic type, rather than the up-to-date. This little home at the side of the broad river has all the quiet and rest of the country while still being in touch with the great metropolis, and here imagination seems to find a freer expression than anywhere else I know. I enjoy my work, and love the study of character most of all. Serious

scenes or comic scenes are each as interesting for me to labor with as the other, because every character one meets in real life has its serious and comic sides, equally important factors in the general make up of the individual. It has always seemed natural that I should select England as the scene of my plays, for England is my native land.

"Now that the beautiful Spring is come, I fear that my literary labors will suffer, outdoor exercise being one of my chief delights. I am an enthusiastic bicyclist, and enjoy the pleasures of wheeling almost every fair day. How one could live near this magnificent boulevard and not ride a wheel I do not understand. But every house in this thoroughfare has not preserved its colonial simplicity so well—our cottage has not so much as a number as yet!"

NOTES FROM ABROAD.

[CONTINUED FROM PAGE 1-1]

appeared at the Paris Renaissance. M. E. Ha-court's drama, *La Passion*, was produced at the Porte St. Martin on Good Friday.

The Salvation Army has been holding midnight prayer meetings in Sydney for "frequenters of public houses, theatres and music halls," who are sought, in placards, to "come, drunk or sober."

Any actor who applies for an engagement in Russia is compelled to answer truthfully a number of impertinent questions. He must give his age, the name of his parents, his religion, his stature, his place of former employment and salary actually received, and whether he has ever been imprisoned or fined. This is required of women as well as men. These regulations are also legally enforced in connection with house servants in Russia. A test case was recently carried by an actor to the Imperial Court, which decided against him. Actors, therefore, must comply with the requirement if they wish to continue in their profession.

The Paris Civil Courts have decreed that Manager Grisier, of the Bouffes-Parisiens, must pay alimony in the amount of 200 francs a month to Madame Grisier-Montazon during their reciprocal suit for divorce.

At Biarritz, March 20, 21, Lady Elcho and Audrey Campbell played Tragedy and Comedy in the parlors of the Hotel Victoria.

Father Satan is the name of England's latest provincial winner. It will reach London in June.

For the Crown is such a success in London that it is expected to last for the season at the Lyceum.

Forbes Robertson and Frederick Harrison have an adaptation of Hardy's novel, *Tess of the D'Urbervilles* for their next London season.

A new spectacle entitled *El Dorado, the Land of Gold*, is on the cards at the London Canterbury.

James Doel, who celebrated his ninety-third birthday at East Stonehouse, Devonshire, March 13, claims to be the oldest living actor, and was Edmund Kean's support at Exeter, before Kean's London triumph. Doel last appeared on the stage in 1881.

Sophie recently appeared at a benefit in Rome, playing Othello with all his old-time vigor.

Bovio has completed the first part of a social trilogy to be called *Leviathan*. It is a modern Italian drama, and a new departure in theatrical work.

The Roentgen rays are soon to be used on the stage in a Berlin playhouse.

Mrs. Fred Vokes is objecting to the use by Vadley, Stephenson, and Cecil Clay of the Vokes family's old sketch, *In Camp*, as a basis for the comedy, *On the March*, which they propose to launch in England. Mrs. Vokes says that the late Fred Vokes left her a skeleton copy of *In Camp* which she has used, and may use again.

Henry Arthur Jones' new play for E. S. Willard will be produced as soon as possible at the London Garrick. It is to be called *The Soothsayer*, and Lady Monckton and Clara Poole are in the cast.

The Prisoner of Zenda has reached its one hundredth night in London.

Ellaline Terriss has resumed her part in the London production of *The Shop Girl*, after recuperating at Brighton.

PLAY TITLES

Entered in the office of the Librarian of Congress from February 21 to March 29, 1896.

LOVE AND DEATH. By R. E. Colbreth.

MIDASFIELD. By E. C. Phelps.

QUITTE. By Sophia Reinhardt.

DER HEIMLICHEN AM HIRD. By A. W. Williner.

SEANAS O'BRIEN. Libretto. By G. H. Jessop.

'49 MINING CAMP. By F. H. Brooks.

THE GRAND DUKE, OR THE STATUTORY DUEL. By W. S. Gilbert.

THE SCARLET LETTER. By George Parsons Lathrop.

POWER OF FATE. By N. H. Mering.

A STRUGGLE FOR LIBERTY. By Ernest Salvator.

SCHNE. By Anton Feier.

HOTEL HEALTHY. By Colonel G. H. Hamilton.

STUPID CUPID. By Bert C. Rawley.

A \$10,000 WAGER. By I. M. G. Wood.

A CASE OF JEALOUSY. By I. M. G. Wood.

OUR SUMMER BOARDERS. By Bert C. Rawley.

A VICTIM OF WOMAN'S RIGHTS. By Nellie M. Locke.

THE CAMPAIGN. By H. E. Andrews.

QUEEN'S RIDDLE. By Claude R. Buchanan.

BRANDA PARABIKEN UMKIRIA. By W. Dyniewicz.

SIGMA PHI ALPHA. By Adeleida L. Fries.

THE KISS. By Charles Renaud.

THE GREATER NEW YORK. By William H. Rightmore.

JESSICA. By T. H. Sayre.

TAGG, THE WIFE. Ames Publishing Co.

CASTLE GLOOMY. Libretto. By Harry C. Baker.

STRAIGHT FROM THE HEART. By Sutton Vane and Arthur Shirley.

OCTAVIA. By Mrs. Harvey Cortland.

TWINT LOVE AND MONEY. By J. A. Fraser, Jr.

HAPPY ARCADIA. By W. S. Gilbert.

A MODERN MEPHISTO
By ROBERT J. DONNOLY.
THE UNQUALIFIED SUCCESS
TO LET ON ROYALTY, apply to
ALICE KAUSER, 1432 Broadway.

Prof. I. HUBERT'S
MALVINA CREAM
For Revitalizing the Complexion.
Removes all Freckles, Tan, Sunburn, Pimples, Liver
Moles and other imperfections. No soap but removes
all blemishes, and permanently restores the
complexion to a clear, fresh, healthy condition. Prof. I. H.
Hubert's Patent Formula. Price 25c per tube of 200g.
MALVINA ICHTHYOL SOAP. Prof. I. Hubert.
25c tube or 10c bar.
TOLEDO, O.

THE NEW YORK DRAMATIC MIRROR.

NEW YORK THEATRES.

STANDARD THEATRE

WM. SELLS Proprietor.

Col. JOHN MURRAY Business Manager.

The 100th time Wednesday, April 15.

Beautiful Souvenirs.

SEATS NOW SELLING 3 WEEKS IN ADVANCE.

BUDWISER BROADWAY AND 30th ST.

RUDOLPH ARONSON Manager.

The Joilliest of All Widows

THE ONLY

MAY IRWIN

Supported by JOHN C. RICK and brilliant company of Comedians in JOHN J. McNALLY'S

laughing success

The Widow Jones

NEW SONGS, NEW DANCES, NEW HUMOR.

30th Performance April 21—Souvenirs.

GARRICK THEATRE 33rd St. near Broadway.

RICHARD MANSFIELD Lessee.

CHARLES FROHMAN Manager.

LAST WEEK.

SPECIAL MATINEE WEDNESDAY.

MR. JOHN DREW

(Management Charles Frohman)

PRESENTING HIS GREATEST TRIUMPH

The Squire of Dames

Evenings, 8:30. Matinee Saturday at 2.

MONDAY, APRIL 20—THOROUGHRED.

EMPIRE THEATRE BROADWAY AND 49th ST.

EVENINGS 8:15. MATINEE AT 2.

WEDNESDAY AND SATURDAY MATINEE.

SECOND MONTH.

GENUINE EMPIRE TRIUMPH

The New Comedy entitled

BOHEMIA

From the French, by CLYDE FITCH.

PALMER'S

MR. A. M. PALMER Manager.

Evenings at 8:30. Matinee Saturday at 2.

LIMITED ENGAGEMENT.

THE ENGLISH VERSION OF SARDOU'S NAPOLEONIC

COMEDY

MADAME SANS GENE

The success of two Continents.

KATHRYN KIDDER and the entire original cast.

BROADWAY THEATRE

MANAGER MR. T. H. FRENCH

Handsome and Safest Theatre in the World.

LAST WEEK.

RICE'S Burlesque Company

including the charming

FAY TEMPLETON

in a grand production of R. A. Barnet's novelty,

EXCELSIOR, JR.

Evenings at 8:30. Matinee Saturday at 2.

NEXT WEEK—DE WOLF HOPPER.

HOYT'S THEATRE

Twenty-fourth Street, near Broadway.

HOYT AND MCKEE Managers.

FOURTH MONTH

Evings 8:30. Mat. Sat. 2:30

HOYT'S

Musical Farce.

A BLACK SHEEP

LYCEUM THEATRE

4th Avenue and 23rd Street.

DANIEL FROHMAN Manager

LYCEUM'S GREATEST SUCCESS

The Prisoner of Zenda

The Great Romance

BY THE LYCEUM THEATRE COMPANY.

Evenings at 8:15. Matinees, Thursday and Saturday at 2.

GRAND OPERA HOUSE

AUGUSTUS PITOU Lessee and Manager.

5th Avenue and

AN OPEN LETTER TO THE AMERICAN DRAMATIC PROFESSION,

IN THE FORM OF THE FOLLOWING RECORD.

Is respectfully subscribed by
FRANKLIN H. SARGENT,
Carnegie Lyceum, New York, N. Y.

PART I.

Proceedings in Equity before the Court of Public Interests, within and for the County of New York, on the eighteenth day of April, 1896, a certain case wherein the intelligent Theatregoing Public is plaintiff, and the Leading Actors of America are defendants.

Be it remembered that heretofore, to wit, on the seventeenth day of October, 1895, the said complainant filed in the office of the clerk of said Court a certain bill in Equity, in the words and figures following, to wit:

To the Court of Public Interests, sitting in Equity, within and for the County of New York, and State of New York: your petitioner, the Theatregoing Public, respectfully shows, through attorney,

I. That the Actors of America have offered and continue to offer to the theatre-going public performances, in return for which the public, plaintiffs in this case, have paid and still continue to pay certain fees, as required by the defendants.

II. That, by virtue of these performances and the fees paid therefor, the actors have assumed and still assume a trust, if not an implied contract, that said performances shall be of the value paid for them, and shall be of proper value, interest, and entertainment to the plaintiffs.

III. That, moreover, to this end they, the defendants, shall uphold, preserve and promote the moral, aesthetic and rational standards observable in other artistic, business and professional pursuits.

IV. That the defendants, the Actors of America, in the main have been and still are willfully negligent of their trust (and implied contract with the public) in failure to keep the standard of their art equal to that of other arts;

(a) By carelessness in self-training and discipline, in lack of scholarship, and in lack of system;

(b) That they, the defendants, have failed to keep abreast of the civilization of the day, particularly in educational methods;

(c) And that they have allowed and still willfully allow experimental efforts to take the place of studious, well-prepared results; the appearance of people on the public stage ignorant of the very elements and grammar of their profession;

(d) And that they have distrusted and obstructed all efforts looking to the development of educational system, technical perfection and scholarly standards in the theatre, and the establishment of a preparatory training school;

V. That the defendants have often been appealed to and reasoned with on these subjects, without improvement on their parts in these respects.

Being, therefore, without remedy at law, your petitioner prays for relief in Equity, and that subpoenas may issue to the said actors and others aforesaid, who are made defendants to this bill, and that said defendants may answer to all the matter herein alleged; and that this court may decree that an order of injunction be declared against said defendants, to prevent further great and irreparable injury to public theatrical performances and that, to that end, guardians or trustees be appointed to regulate the educational interests of the Theatre, and establish an American Dramatic College or training school, controlled by said guardians or trustees, for the protection of the theatre-going public, and that your petitioner may have such other and further relief as shall seem equitable.

[Signed] X. Y. Z.
Attorney for the Plaintiff.

And thereupon the following subpoenas were issued out of said clerk's office, to wit:

The State of New York, County of New York,
to
THE NEW YORK DRAMATIC MIRROR

We command you to summon the principal actors of America to appear before our Court of Public Interests, on the eighteenth day of April, 1896, to answer a petition in Equity, exhibited against them by the theatregoing public, and this they shall in no wise omit, under penalty of one thousand dollars, and have you then and there this writ, with your doing thereon.

Given under the seal of said Court, this ninth day of November, 1895.

Attested to by F. H. S. (Clerk.)

And, afterwards, to wit, on the twenty-first day of December, the sheriff of said county returned the said subpoena, indorsed as "served;" and afterwards, to wit, on the twentieth day of February, 1896, the said defendant filed in the said clerk's office an answer to the said bill, in the words and figures following, to wit:

THE ANSWER OF THE ACTORS OF AMERICA

To the bill filed against them
BY THE INTELLIGENT (sic) THEATRE-GOING
PUBLIC.

These defendants, for answer to the said bill, say:

I. While admitting that they, the defendants, have offered and continue to offer performances to the public for fees of admission to the same;

II. Deny that attendance at said performances is obligatory upon the public in any sense or that said performances are the property of the public, held in trust only by the defendants, or that there is any contract expressed or implied in said performances.

III. And the defendants moreover deny that the plaintiffs have any authority in deciding the actor's standard of artistic, business or professional pursuit.

IV. And, further, even if there were such authority vested in the public, that the defendants deny any failure on their own parts to keep the standard equal to other arts, and specifically deny:

(a) Carelessness, lack of training or scholarship.

(b) Or, that they, the defendants, have failed to keep abreast of civilization.

(c) The defendants also deny their power to prevent crude acting and inefficient actors from appearing upon the public stage, such crudities and incompetencies being to best knowledge and belief so few as to be unworthy of mention.

(d) While admitting distrust of much that to defendants is deficient in so-called stage training, particularly in Academic methods, which defendants claim are foreign to the proper functions and aims of the art of acting, deny that they have obstructed all efforts looking to the development of education in the American Theatre;

V. They, moreover, deny that they have often been appealed to and reasoned with on these subjects without improvement, but affirm that, if they had been so consulted, they would and do still affirm that, to their best knowledge and belief, they have obstructed all efforts looking to the development of education in the American Theatre;

FIRST: No such causes for dissatisfaction exist, as stated by plaintiff, and that.

SECOND: If such causes had existed or should still exist that the chief defendants in this action, the leading actors of America, are not to blame, but that the real delinquents would be found to be the theatrical speculators, encouraged and aided and abetted by the theatre-going public, the plaintiffs in this action; and that, moreover, the general financial status and other conditions of finances and life in this country have caused the overthrow of the stock company system, and influenced the work of playwrights and actors, and limited the influx of the right people into the dramatic profession; all of which matters and things the defendant is ready to aver, maintain and prove, as this Honorable Court shall direct; and humbly prays that success appears to depend too much on chance.

EDWARD E. ROSE.

"It is better than ever. The expression of the emotions which formerly depended upon the hysteria of the moment is, year by year, being reduced to normal."

WILTON LACKAYE.

"It is on the eve of revival, owing to the ever increasing demands for worthy plays, worthily produced."

ADELAIDE PRINCE CLARK.

"The standard has never been higher."

MRS. LESLIE CARTER.

"The present condition of the actor's art, with a few notable exceptions, is obscured to a great extent in scenic environments; monetary consideration has become of primary importance, art is secondary. Consequently, the soul of art is obliterated, and artifice has superceded it. In fact, art is very short, for managers choose actors whose physical personality fits the parts. Art will sink personality in any role, but now there is generally one part for one actor."

SHERIDAN BLOCK.

"I think it is too-commercial in spirit—too material in motive generally. It needs spiritualizing in aim and performance. Of course this result is racial. But science and art should be lifted as much as possible out of the field of speculation. For it is still true that 'what we do for bread will taste of grain, although we have a vineyard of champagne.'"

MARY SHAW.

"His what? 99 out of 100 actors have none. But the odd one is worth discussing. This fellow is conscientious—a student—gentleman. He seldom gets far, but it's not his fault. He is dragged down to the level of his surroundings by force of circumstances. Sometimes God makes him strong enough to mount above them; when he draws \$700 a week we call him a lucky dog; and talk about his art. It is a good thing for an actor to have some art. It is much better for him to have three legs and a good backer."

WALTER CLARK BELLOWS.

"The idle of both sexes have entered the profession to-day, and have created a condition of things which we are invited to accept as dramatic art. Its condition is feeble—but eternal."

ROLAND REED.

"It is rapidly deteriorating. All of our best actors of to-day received their education in Stock Companies, vide the companies now playing in New York City."

W. A. SANDS.

"The actor's art is, I think, in a most deplorable state by reason of the fact that many young men and women who enter upon their histrionic careers are partially, if not wholly, unprepared and unfitted for the serious work before them."

CIVILIAN HASTINGS.

"The actor's art will always remain the same. But the actors and amateurs (God save the mark!) of to-day are doing their best to lower its standard and drag it through the mire."

HARRY DAVIDSON.

"It is one of comparative lethargy, as it is an art fostered only by practice, and the opportunity for that is a great round of parts which is needed, and is sadly lacking at the present time."

CHARLES E. WELLES.

"On the decline."

JOSEPH SLAYTON.

"The payment or non-payment of salaries has much to do with my opinion of the 'actor's art'."

MARK PRICE.

"As to scenery and costumes the dramatic art was never better presented than it is at the present time. But the same mercantile spirit that has thus pushed and hurried forward the show that surrounds the dramatic art has belittled the art itself by an appeal to the dance—merely spectacular effects of good looks and fine clothes, which seems now to be the first requirements from the managers. Mere prettiness and rich costumes cannot give an artistic performance either of Lady Macbeth or Camille, nor will a handsome countenance and fine form in the man make a Hamlet or a Benedict."

MARIE D. SHOTWELL.

"It is on the decline for the present."

NEIL BURGESS.

"As an art, it is rapidly disappearing."

EDWARD ELLSWORTH.

"There are too few masters. It needs education."

FRASER COULTER.

"That it has almost ceased to be an art, and becomes many cases merely a means of livelihood; in order that the dramatic profession should maintain its position as an art the actor must have a higher motive than the pecuniary advantage to be obtained. He must prepare himself by study as for any other profession, and that study should begin years before he enters the profession and continue through his professional life. To be an artist requires infinite patience, untiring efforts, constant study and a never-satisfied ambition. This can be accomplished only by those whose hearts and souls are in the work and others must be excluded."

GILBERT S. BISBY.

the hearts of the audience—through which the stirred truths do not ring true. But in view of the beautiful plays lately produced in New York, and so trayed with such genuineness of purpose, one cannot but be elated by the progress made within the last few years, and the hope of still greater in the near future."

COURTENAY THORPE.

"I think the stage is in a state of transition. Time was when the best representatives of culture were its most ardent supporters. That class at present never visits the theatre except upon rare occasions. In its place we have mere amusement seekers, five o'clock ten-givers to the stars, and the merely idle. The reasons are: pure commercial interests on the part of manager, the passing of the dramatic giants, and the combination system. When the theatre ceases to make as much money for its users as it does at present there will be a change."

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WILLIAM F. OWEN.

"As good as ever it was, if anything of a worth nature is presented."

THOMAS W. KENEY.

"First-class."

JOHN STODDARD.

"Hopeful."

GEORGE HOLLAND.

"Hopeful."

ROBERT TASHER.

"Hopeful."

JULIA MARLOWE TAYLOR.

"Encouraging."

HENRY MILLER.

"A purely optimistic one. The actor's art in America is governed by vast quantities of intelligence, much earnestness, and bids well for the future."

OTIS SKINNER.

"More finished now than ever before—adhering more closely to the advice of the immortal master Shakespeare in holding the mirror up to nature."

OLIVER BROWN.

"True dramatic art is as firm and as valued to-day as it has ever been. Its exponents are fewer, though all worthy followers are rewarded to-day more abundantly than ever before in the history of our stage."

SOLOMON RUSSELL.

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